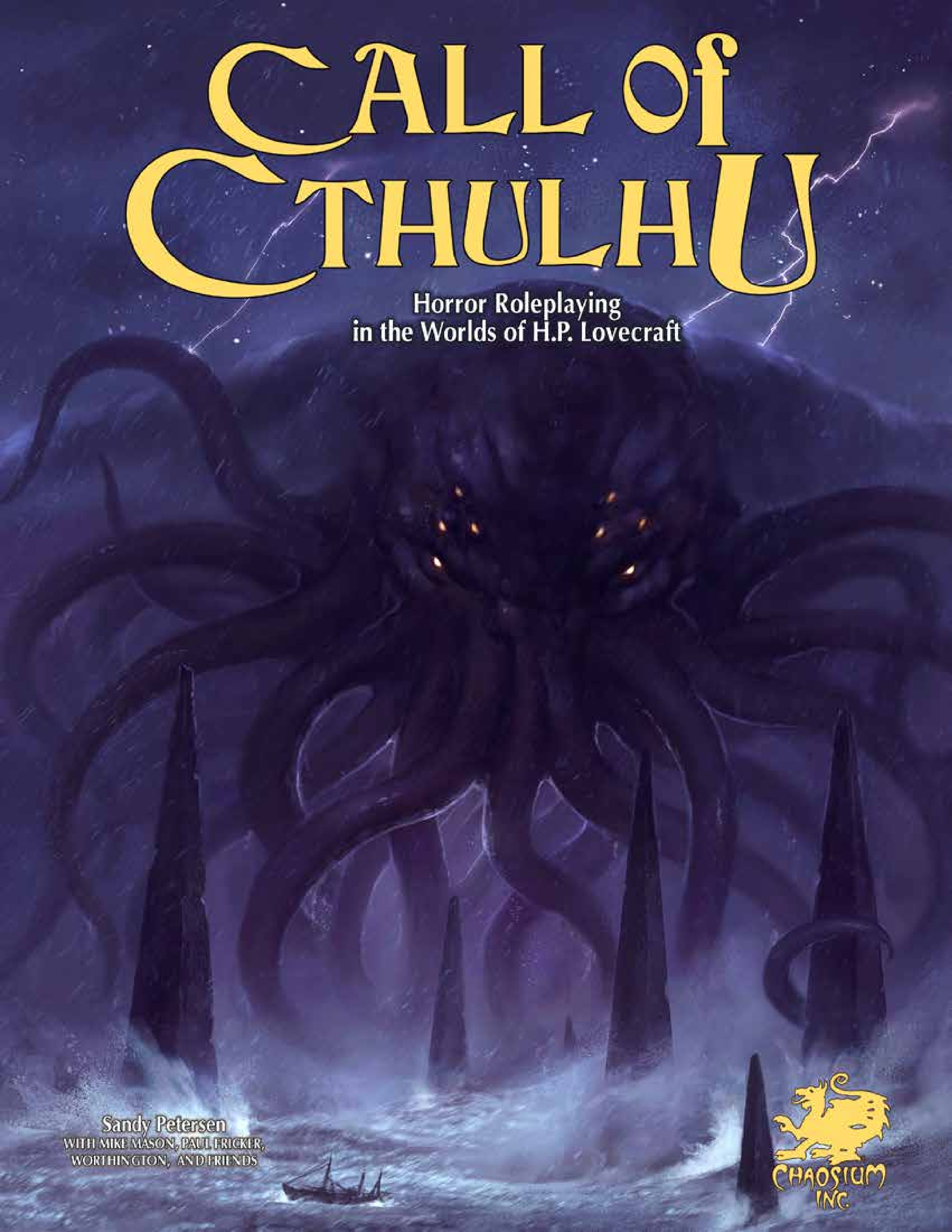
CALL OF CTHULHU

Horror Roleplaying
in the Worlds of H.P. Lovecraft



Sandy Petersen
WITH MIKE MASON, PAUL FRICKER,
WORTHINGTON, AND FRIENDS

Chaosium Inc.

Call of Cthulhu

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Dedications

To my father, who introduced me to Lovecraft and to science fiction in general. From one of his books I read my first Lovecraftian story, "Pickman's Model."

Thanks, Dad. —S.P.

For my boys, Felix and Ernest.

You're the best! —Mike Mason

To my friend, Phillip Sidebotham, for introducing me to both roleplaying games and the works of H.P. Lovecraft.

—Paul Fricker

To the fans and backers of *Call of Cthulhu* and Chaosium who helped to make this new edition a reality. To all those around the world who give their time and energy to spread the word, and are truly one of us. Our thanks to you all!

In Sanity—Chaosium

Clear Credit

Paul Fricker revised and wrote the 7th edition rules with development and additional material from Mike Mason. Chapter 11 was written by Paul Fricker and Mike Mason. Chapters 5, 12, 13, 14, 15, 16 were revised with additional material by Mike Mason and Paul Fricker. Amidst the Ancient Trees was written by Matthew Sanderson with additional material by Mike Mason. Crimson Letters was written by Alan Bligh with additional material by Mike Mason, and play test notes from Christopher Smith Adair. The timelines were updated by John French and Mike Mason. Updated equipment costs were provided by Mike Mason and Dan Kramer. The 7th edition investigator sheets were designed by Dean Engelhardt. Joe Schillizzi also helped with the revised weapon tables. Tony Williams assisted with Cristoforo font typesetting.

This edition additionally draws from earlier editions of the *Call of Cthulhu* rules. The following authors' work has been used or revised in this current edition: Sandy Petersen, Lynn Willis, Keith Herber, Kevin Ross, Mark Morrison, William Hamblin, Scott David Aniolowski, Michael Tice, Shannon Appel, Eric Rowe, Bruce Ballon, William G. Dunn, Sam Johnson, Brian M. Sammons, Jan Engan, Bill Barton, Les Brooks, and friends.

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Please do not phone in game questions; the quickest answer may not be the best answer. Our web site www.chaosium.com always contains latest release information and current prices.
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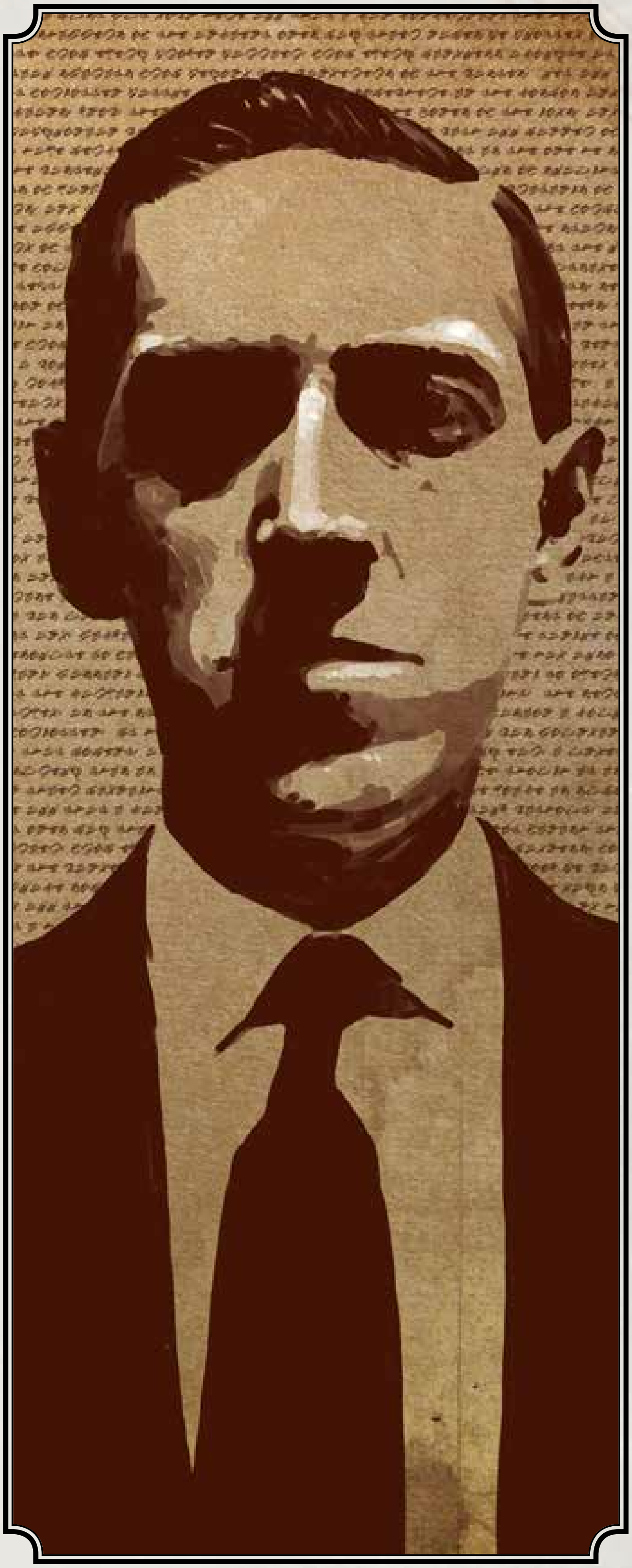

H.P. Lovecraft
(1890-1937)
Master of Horror

Foreword

What has risen may sink, and what is sunk may rise… Cthulhu still lives.
—H. P . Lovecraft

My own introduction to H. P. Lovecraft was as a child, when I found a tattered book of stories, printed long before I was born. I read that book in bed that night, and became entranced forever. If you, too, love Lovecraft's stories, you can now experience the Cthulhu Mythos in a whole new way.

I've been a game designer more than 30 years, and a Lovecraft fan far longer. I've been an author, a college professor, and even executive producer on a movie. You've probably heard of some of the games I helped to create, and might even have played them. In the video game field, I'm probably best known for the strategy games I worked on. But I am most proud of how I helped create the horror roleplaying genre, as original author/developer of the *Call of Cthulhu* game way back in 1980.

My other ventures have, at times, been successful. Some of the computer games I helped to develop sold millions of copies. But when I am invited to a game convention as a guest, or when a fan offers to buy me a drink, or asks for an autograph, or any of the perks that my modest fame has accumulated, it is always for *Call of Cthulhu*, never one of my other games. *Call of Cthulhu* is beloved in a way nothing else has been—and this is of course due mostly to the power of Lovecraft's world, and Chaosium's dedication in bringing it forth to you, my friends.

Chaosium, through *Call of Cthulhu*, popularized the terrifying universe of H. P. Lovecraft in gaming and made Cthulhu a household word. Now, Chaosium has put together a team of experienced game professionals with decades of experience. In this 7th edition, Chaosium has managed once again a successful combination of roleplaying adventure with Lovecraftian horror, both of which are dear to my heart. They are, and were, the right team for this topic.

Hardcore fans will be thrilled to hear that the new edition has lost nothing in the transition, and teems with terror, horror, and ways to introduce you and your friends to the dread world that H. P. Lovecraft and his friends constructed.

Sandy Petersen
2014

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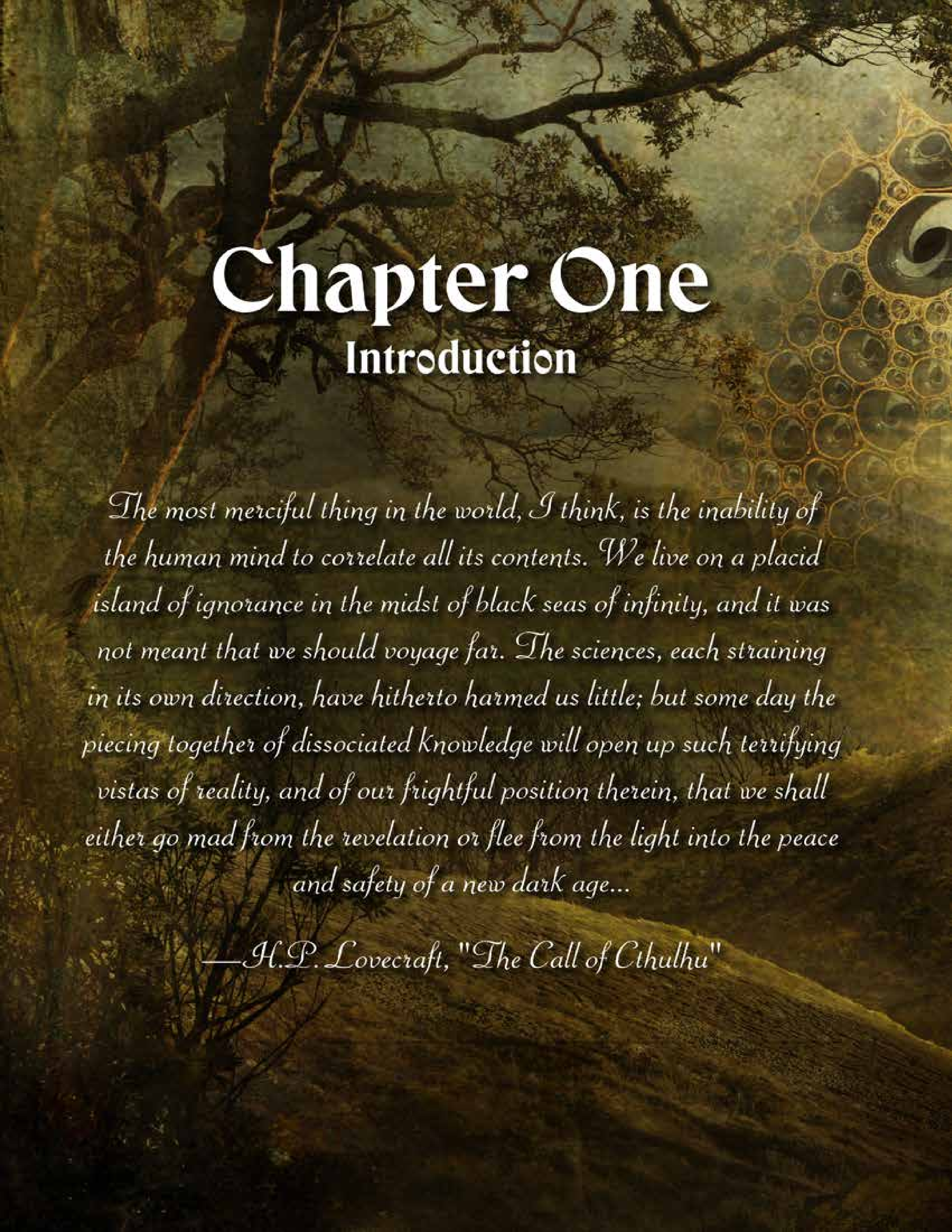


Chapter One

Introduction

> *The most merciful thing in the world, I think, is the inability of the human mind to correlate all its contents. We live on a placid island of ignorance in the midst of black seas of infinity, and it was not meant that we should voyage far. The sciences, each straining in its own direction, have hitherto harmed us little; but some day the piecing together of dissociated knowledge will open up such terrifying vistas of reality, and of our frightful position therein, that we shall either go mad from the revelation or flee from the light into the peace and safety of a new dark age...*
>
> *—H.P. Lovecraft, "The Call of Cthulhu"*

Welcome to Call of Cthulhu!

Call of Cthulhu is a game full of secrets, mysteries and horror. Playing the role of a steadfast investigator, you will travel to strange and dangerous places, uncover foul plots and stand against the terrors of the night. You will encounter sanity-blasting entities, monsters and insane cultists. Within strange and forgotten tomes of lore you will find secrets that man was not meant to know.

You and your companions may very well decide the fate of the world.

Call of Cthulhu is a horror-themed roleplaying game based on the writings of Howard Phillips Lovecraft. Lovecraft penned a tremendous body of work during the 1920s and 1930s, concerning both horrors from beyond and from within. Following his death in 1937, Lovecraft's stories of cosmic horror have grown in reputation and stature, and today he is recognized as a major American horror story writer of the twentieth century, influencing numerous authors and film directors, and amassing a huge following of devoted fans. Indeed, Lovecraft himself could now be considered a cult figure in his own right. Lovecraft's fiction ranges from science fiction to gothic horror and into nihilistic cosmic terror—perfect material on which to base a roleplaying game.

Lovecraft's most famous invention has become known as the Cthulhu Mythos, a series of stories sharing common plot elements, such as certain mythical books of arcane lore and alien godlike entities. The Cthulhu Mythos fired the imagination of other authors, mostly protégés and friends of Lovecraft, and soon they were adding to this complex mythology, further advancing its concepts and constituent parts. Today, "Cthulhu" stories are still being written (and filmed) by the heirs to Lovecraft's literary legacy.

An Overview of the Game

The aim of playing *Call of Cthulhu* is to have fun with your friends as you explore and create a Lovecraftian story. One player takes the role of game moderator, known as the Keeper of Arcane Lore ("Keeper" for short), and his or her role within the rules is to run the game for the rest of the players. The rest of the players take the part of intrepid Investigators of the Unknown ("investigators"), attempting to seek out, understand and eventually confront the horrors, mysteries and secrets of the Cthulhu Mythos.

The Keeper picks a story to run. These stories are known as "scenarios", and you will find two at the back of this book. A scenario provides the Keeper with the structure of a story for him or her to present to the players. The Keeper's role is a little like that of a director making a film in which the actors don't know how the story will develop. To extend that analogy, the players are like actors who have the freedom to improvise their own scripts.

The investigators need not be anything at all like the people who play them. Indeed, it is often more rewarding and enjoyable for players to create characters entirely unlike themselves: tough private eyes, rude taxi drivers, or sinisterly genteel occultists.

Most of the play is a verbal exchange. The Keeper sets the scene, describing the environment, the individuals, and encounters to the players. The players tell the Keeper what they intend their investigators to do. The Keeper then tells them whether they can do it and, if not, what happens instead. In play the game takes the form of a group conversation with many twists and turns and fun on the way.

The game rules use dice to determine if an action succeeds or fails when a dramatic "conflict" presents itself; for example, whether your investigators are able to leap out of the way of a giant statue that is about to crash down upon their heads! The rules describe how to decide the outcome of such conflicts.

In *Call of Cthulhu*, the Keeper has the responsibility of preparing scenarios and running the game without bias. It is the Keeper's duty to make the investigators' opposition smart and mean.

Cooperation & Competition

Gaming is a social pastime. If you want to use your imagination alone, you could simply read a book. However, be warned! When a number of people get together cooperatively, they build a communal fantasy far more interesting and imaginative than a single person can—and the joint effort results in an extremely fun and satisfying experience for all involved. Together you create and develop a story in which each of your investigators plays a leading role.

Whether or not investigators cooperate, the players should. Investigators may be played as nice people, as devious brutes, or however the players wish. Most of the entertainment of the game can be found in the ingenuity of players' roleplaying and in-character conversations, as well as the unforeseeably scary or amusing directions the story will take.

Working cooperatively together, the players and Keeper build an enjoyable and understandable "world" in which to play. The rewards of cooperation are great. Remember, the object of all of this is to have fun!

Winners and Losers

In *Call of Cthulhu*, there are no winners and losers in the standard competitive sense. Play is usually cooperative. The participants work together to attain a common goal—usually to discover and foil some nefarious plot being perpetrated by the minions of some dark cult or secret society. The opposition that the investigators face will often be an alien or hostile situation—controlled by an impartial Keeper, not another player.

Winning in such a situation depends on whether the investigators succeed in their goal. Losing is what happens if they fail to achieve their goal (they may be able to try again later). During the game investigators may become injured, suffer sanity-shattering experiences, or even die! However, someone has to make a stand against the cosmic horrors of the universe and the death of a single investigator matters little if it means repulsing Cthulhu's master plan to enslave the Earth!

Investigators who survive will gain power from arcane volumes of forgotten lore, knowledge of horrendous monsters, and advancement in their skills as they become more experienced. Thus the players' investigators will continue to progress, until their demise or retirement—whichever comes first.

Example of Play

If you've never played a roleplaying game before, you might still be wondering just how it all works. The following example of play provides an illustration of a typical gaming session. Don't worry about some of the terms used, as you'll become better acquainted with them as you read the rest of this book (there's also a useful Glossary on page 386).

This example game uses the classic 1920s setting. The investigators are trying to find out why Boss Morgan, a notorious gangland figure, has vanished.

Paula, Joe, Cathy and Arnold are the players, each of them controlling an investigator. Garrie is in the role of Keeper and is running the game (leading the story and controlling the non-player characters and monsters in the game). Notice that while the players have different ways of referring to their characters, Garrie the Keeper easily sorts out their statements and feels no need for consistency.

We join the game in mid-session…

Investigators enter an abandoned mansion.

(GARRIE) KEEPER: Well, guys, what's your plan?

PAULA: Let's sneak around Boss Morgan's house, looking for clues.

All the investigators agree to Paula's plan.

JOE: Let's go! I'll drive us over in my Hupmobile. Is there anyone on the street? We're leaving at midnight.

(GARRIE) KEEPER: As you arrive at Morgan's house, you see the street is pretty dark as two of the streetlights aren't working. It all looks deserted. Nobody is in sight.

CATHY: My private eye Jake can pick the lock on the back door.

The players agree to the plan.

PAULA: I'll keep watch from the street

ARNOLD: I'll stay in the car for now and keep watch—my investigator is still very nervous.

JOE: I'll go with Cathy.

(GARRIE) KEEPER: Cathy and Joe, make Listen rolls.

CATHY: (*rolls percentage dice*) I succeeded!

JOE: I failed the roll. So, Cathy, what did you hear?

(GARRIE) KEEPER: You hear a creak of wood; sounds like the house's front door quietly opening. Don't forget to tick your Listen skill, as you got a success.

CATHY: Right. (*She makes a check mark on her sheet*). I'm grabbing Joe and attempting to hide behind the garbage cans.

(GARRIE) KEEPER: OK, I'll need you both to make a Stealth roll.

JOE and CATHY: Yeah! We both rolled successes (*both tick their Stealth skills*). We're well hidden behind the garbage.

(GARRIE) KEEPER: Great. Since it's night and there are no working street lamps near, you can't see much. The form of a hulking figure leaves the house and creeps towards the street. When it reaches the middle of the street, it pulls up a manhole cover and drops down inside. You hear a splash. *(Garrie makes a dubious liquid-sound…)*

CATHY: Did he lock the door behind him?

(GARRIE) KEEPER: Not only is it not locked, it's wide open.

CATHY: I'll sneak back and tell the others.

(GARRIE) KEEPER: The rest of you, Cathy told you that the front door is open.

JOE and PAULA together: Let's go inside.

(GARRIE) KEEPER: What do you do, Arnold?

ARNOLD: Are you kidding? My professor go in there? No way.

CATHY: He can stand guard while the rest of us go inside.

ARNOLD: All alone? No way! He's coming inside!

(GARRIE) KEEPER: It's very dark and quiet inside.

PAULA: Joe, let me use your flashlight. I'll take the lead. Everyone else keep their lights doused—we don't want to be seen from the street.

(GARRIE) KEEPER: You are in a hallway. You can go left through an arch into the living room or right, through an open door into what looks like a study. In front of you is a stairway leading up. Beneath the stairs is a closed door. Ahead your beam picks out some wet patches on the floor, possibly footprints. The water in the patches is dirty and stinking.

PAULA: Where do the footsteps come from and where are they going?

(GARRIE) KEEPER: You can't tell. Everyone try a Spot Hidden roll. (*All fail to notice droplets of water on the underside of the banister*). What do you want to do?

PAULA: I'm going into the study, and I intend to search it.

JOE: I'll search the living room.

ARNOLD: The professor checks out the hall closet.

CATHY: Jake goes upstairs.

(GARRIE) KEEPER (*Since the group has split up, the Keeper now deals individually with each player*): Paula, there are bookshelves in the study, but strangely only a few books. There are two unlocked filing cabinets, a locked desk, a chair for the desk and three big leather easy chairs.

PAULA: I'll open the desk first.

(GARRIE) KEEPER: It's locked. If you want to pick the lock make your Locksmith roll.

PAULA: I rolled a 23—that's under my Locksmith skill of 34—I succeed! (*Paula ticks the skill*).

(GARRIE) KEEPER: Fine. Now, inside the desk you find two things of interest: a sealed envelope marked "Last Will and Testament" and a small ledger which is titled "Innsmouth Shipping Co." Do you want to look at them now? (*Paula wants to very much but, to maintain tension and pace, the Keeper now turns his attention to Cathy*).

Cathy, as Jake climbs to the top of the stairs, he can feel beads of water underneath the wooden banister, as though water accumulated here after something wet touched the railing.

CATHY: Uh-oh. Jake proceeds cautiously.

(GARRIE) KEEPER: There are two bedrooms and a bathroom on this floor. The door to the right-hand bedroom is open. There's a musty, almost sweet smell here.

Never Played a Roleplaying Game Before?

If you've never played a roleplaying game before, you may be wondering what this is all about. To dispel some misconceptions and set you on the right track, it may be useful to describe an average session of play (a full, blow-by-blow description of a game can be found nearby).

John, his partner, and two friends meet up at John's house on Friday evening at around seven o'clock. After catching up on the week's news and organizing some drinks and snacks, they sit down in John's lounge and John hands out some paper and pencils, then talks them through creating their investigators. People compare ideas for characters as they roll dice and fill out their investigator sheets. It's now about eight o'clock.

John kicks off the game by describing the opening scene, telling how the investigators find themselves talking with a man who wants them to check out an old property that he owns; rumor has it that it might be haunted! One of the players immediately responds to this, putting on the voice of her investigator to say that such things are, "Complete hogwash". As the story unfolds everyone becomes involved, describing what their characters are doing or saying. Dramatic conflicts arise and dice are rolled to determine the outcome. Sometimes the players get their way; other times events appear to conspire against them. It is all played out simply by talking and rolling some dice to determine the outcome of certain situations; people aren't getting out of their chairs to act it out, neither are they donning costumes or using props.

John and his players cease play at around ten-thirty then chat for a while before calling it a night at around eleven o'clock. Everyone is looking forward to meeting up again next week to find out how the story develops.

Of course that's just an example. The number of players and the duration of a session of play will vary from group to group.

CATHY: I peep in through the open door.

(GARRIE) KEEPER: As you enter the bedroom, the smell grows stronger and you see blood and gore everywhere. The fully clothed corpse of Boss Morgan is draped over the bed. The top of his head has been torn off and the insides crudely scooped out. You can see all this because a faint green phosphorescence has been traipsed over most of the room. Please make a Sanity roll for Jake.

CATHY: Oops, I failed.

(GARRIE) KEEPER: Okay, Jake loses 1D6 Sanity. (*Garrie rolls a 4 on a 1D6)*. Jake loses 4 Sanity points—he turns green, utters a scream and then throws up at the gruesome sight. The rest of you hear Jake scream from upstairs.

ALL: We rush to aid him.

(GARRIE) KEEPER: OK. Each of you make a Sanity roll as you enter the room and see the terrible scene. (*They do, with various results)*.

CATHY: After Jake has regained control of himself, he finds a bathroom and wipes off his trench coat.

(GARRIE) KEEPER: What are the rest of you going to do?

JOE: I want to inspect the body closely, but without touching it. Also, I'm warning the others not to step in the blood.

PAULA: I'm searching the other rooms up here.

ARNOLD: The professor comes with you.

(GARRIE) KEEPER: Joe, you can see more of the filthy water splashed over the corpse. Some of it is even inside his brainpan. There are some abrasions on what is left of his face. Try a Spot Hidden roll.

JOE: I succeeded. Now what?

(GARRIE) KEEPER: Seven feet up the wall is a bloody, watery handprint. Claw marks are visible, and the print is at least eight inches across the palm, though the fingers are quite stubby. It's not smeared at all and you can make out the lines of the palm in the print.

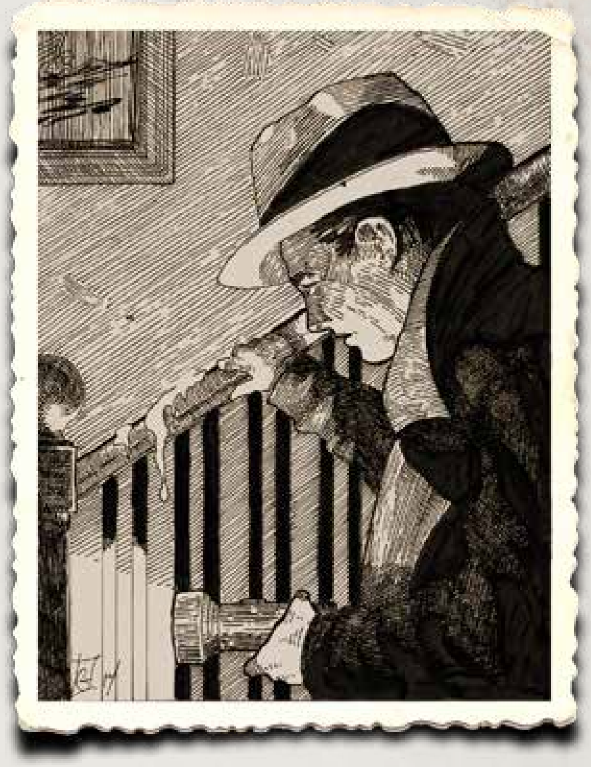
JOE: Wow! I'm hissing for Paula, Jake and the professor to get in here. Does he have his camera with him, Arnold?

ARNOLD: Dang it! I knew the professor forgot something! Uh, he presses a sheet of paper from a notebook against the print for a copy.

(GARRIE) KEEPER: He gets the print. Arnold, your professor also notices strange symbols on the opposite wall. As he studies them, they seem to move, swirling hypnotically.

ARNOLD: Uh-oh! He wants a closer look.

(**GARRIE) KEEPER:** He doesn't have the time. Everyone, try Listen rolls for your investigators (*Joe, Arnold, and Cathy fail. Paula succeeds)*. Paula, you hear a clanging noise from the street outside. The rest of you hear nothing.



"Uh-oh. Jake proceeds cautiously."

PAULA: I wonder what that could be? I hope it's not the manhole cover banging down!

(GARRIE) KEEPER: The front door suddenly slams closed and you can hear someone stomping in and up the stairs! (*The Keeper stomps on the floor and hunches his shoulders for effect*).

ARNOLD: My professor is waiting by the window—ready to jump out!

PAULA: I'm shining my light out the bedroom door, trying to see what's coming.

CATHY: Jake pulls out his .38 snub-nose revolver and looks over Paula's shoulder.

JOE: I'm cowering behind Jake and Paula but I'm getting out my trench knife, just in case.

(GARRIE) KEEPER: Shuffling into the room is a ghastly parody of a man. It stands almost eight feet tall, with deformed, twisted extremities. Its face is a mass of wrinkles. No features are visible. Its sickly brown-green skin is loose and strips of decaying flesh flap from its limbs. It drips the same filthy brown water you've seen earlier. You must all make Sanity rolls. If you succeed you lose 1 point, if you fail it's going to be 1D10 points!

JOE: I made my roll successfully.

ARNOLD: Hooray! I made mine too.

Read Me—
How to Use this Book

This book contains everything that you need to play *Call of Cthulhu*—except for dice, pencils, notepaper, and some friends. A wealth of support material for this game exists, including short, quick-play scenarios, world-encompassing campaigns played across many gaming sessions, setting books, online forums, and so on.

Before you run this game for the first time, you should become familiar with the rules and concepts of *Call of Cthulhu*. This rulebook is divided into a number of key sections.

The Rules Section—everything that you need to know to play the game, including creating investigators, the game's rules and tips on how to get the most from *Call of Cthulhu*.

Keeper's Reference Section—this is only for those who intend to run games of *Call of Cthulhu* (i.e. the Keeper). *Call of Cthulhu* is a game about mysteries and secrets, and reading these pages of reference may spoil your enjoyment if you're not planning on being the Keeper of Arcane Lore.

If you are new to *Call of Cthulhu* we recommend you read this Introduction all the way through (especially the **Example of Play** on pages 13—16). Next, read through the rules. In addition to this, if you plan to run the game yourself, you should also read **Chapter 10: Playing the Game** and familiarize yourself with the rest of the Keeper's Reference Section (pages 182—344). Finally, choose one of the scenarios from the back of this book (*Amidst the Ancient Trees* is a good choice). You will then be ready to run your first game!

However, if you are already familiar with H.P. Lovecraft and previous versions of the *Call of Cthulhu* game, you will probably want to jump straight into **Chapter 3: Creating Investigators** and become familiar with the rules of this new edition.

CATHY: I blew it. (*Garrie rolls the Sanity loss, getting 3*) Jake lost 3 Sanity points!

(GARRIE) KEEPER: (*Paula also fails the roll*). Garrie rolls Sanity loss for Paula's investigator, getting 9. Paula, your investigator is really shocked by the horror in front of him. Lose 9 points of Sanity.

PAULA: Uh-oh! I'm really scared!

(GARRIE) KEEPER: Let's see (*He examines her investigator's sheet*). Paula, your investigator could be temporarily insane, since you've lost over 5 Sanity points. Unless you roll higher than his Intelligence on 1D100, it's all going to be too much for him to take and he'll faint (*Paula rolls a 04 and her investigator faints*).

(GARRIE) KEEPER: Since Paula's investigator was holding the flashlight; it's now rolling on the floor, flashing wildly about the room. Arnold's professor has realized that the windows are barred with iron gratings. The only way outside seems to be past the Thing.

ALL (in confusion): I'm trying to pound open the bars with a chair! Where's my flashlight? Does anyone know what this thing is? I'm shooting at its face. Help! Help!

Do the grills on the windows unlock and swing back? What do the symbols on the wall represent? Does the monster attack? Did Paula's investigator remember to take the ledger and legal documents he found? Does Jake's .38 revolver affect the monster?

What This Game Covers

> *Likewise are there dread survivals of things older and more potent than man; things that have blasphemously straggled down through the aeons to ages never meant for them; monstrous entities that have lain sleeping endlessly in incredible crypts and remote caverns, outside the laws of reason and causation, and ready to be waked by such blasphemers as shall know their dark forbidden signs and furtive passwords.*
>
> —H.P. Lovecraft and William Lumley,
> *The Diary of Alonzo Typer*

The Cthulhu Mythos as originated by Lovecraft defines this game; however, certain interesting concepts and creations by some of Lovecraft's contemporaries and beyond have also been used to ensure that the full horrors of the Mythos can be utilized.

Many *Call of Cthulhu* scenarios are set in the United States in the 1920s—called the Classic Era—in which most of Lovecraft's tales were set. To Lovecraft the 1920s were modern-day, and so this book uses both the Classic Era and our own Modern-day as period settings. Many supplements and published scenarios exist for different eras, including Gaslight Victorian and the Dark Ages. Set your games when you wish. If so desired, a Keeper may change the period to a more modern date or a more ancient one. The Cthulhu Mythos transcends all time and space, and the unfathomable machinations of the Old Ones could spill into any conceivable setting or historical period.

This New Edition

Call of Cthulhu was originally published in 1981 and has been consistently available and supported by Chaosium since then. This book, the seventh edition, has been fully revised and sees some significant changes, while remaining compatible with previous editions. Advice for using previously published material is provided in the section Converting to 7th Edition on page 390.

Notice to Keepers

It is recommended that anyone hoping to run a game of *Call of Cthulhu* becomes familiar with the works of H.P. Lovecraft. By reading Lovecraft's stories, you will not only learn a lot about the Cthulhu Mythos, but you will also begin to understand some of the key horror themes that are used in this game. You can read anything written by him, but the following works are the heart of the Mythos and will make a good start:

- *The Lurking Fear*
- *The Horror at Red Hook*
- *The Colour Out of Space*
- *The Dunwich Horror*
- *The Shadow Over Innsmouth*
- *The Dreams in the Witch-House*
- *The Haunter of the Dark*
- *The Shunned House*
- *The Call of Cthulhu*
- *The Case of Charles Dexter Ward*
- *The Whisperer in Darkness*
- *At the Mountains of Madness*
- *The Shadow Out of Time*

A Keeper who reads at least half of the above works, which are mostly novelettes, will be in good shape to run this game. Potential players of the game are encouraged to read at least one story before trying to investigate any of the mysteries of the Mythos.

What You Need to Play

When you are ready to begin playing *Call of Cthulhu*, you only need a few things to start:

- This rulebook.
- Roleplaying dice.
- Paper.
- Pencils and an eraser.
- Two or more people to game with.
- A quiet place (the kitchen table is a good place to start).
- Three or four hours in which to play the game.

Roleplaying Dice

As mentioned, to play this game the Keeper and players will need a set of roleplaying dice, including percentile dice (D100), a four-sided die (D4), a six-sided die (D6), an eight-sided die (D8), and a twenty-sided die (D20). Ideally, to keep things moving along, players and Keeper should each have their own set of dice.

People new to roleplaying may never have seen dice with more than six sides. A variety of them can be found at most hobby game stores and online—probably including the place where you bought this book.

The letter D stands for the word "die" or "dice". The number after the D stands for the range of random numbers sought: D8 generates the random numbers 1 through 8, for instance, while D100 generates the numbers 1–100.

The dice are used to indicate how many hit points were lost to an attack, to generate investigators, to determine sanity loss, etc.

Reading the D100 (Percentile Dice)

Percentile dice (to which the abbreviation D100 refers) usually consist of two 10-sided dice rolled at the same time. These dice are sold as a pair, one (units die) being numbered 1, 2, 3, 4, 5, 6, 7, 8, 9, 0, the other (tens die) being numbered 10, 20, 30, 40, 50, 60, 70, 80, 90, 00. When rolled, read the top numbers on the dice to get the result. The single digit is the units, the double digit the tens, and you should read them together. A roll of 00 on the tens die combined with a 0 on the units die indicates a result of 100. A roll of 00 on the tens die combined with any other roll on the units die indicates a roll of under 10; for example, a roll of 00 on the tens die and 3 on the units die being read as 3%.

Alternatively use two "units" dice of different colors, each numbered 1, 2, 3, 4, 5, 6, 7, 8, 9, 0. Read the die of one color consistently as the tens-digit and the other as the units-digit: thus a result of 2 and 3 reads as 23, a result of 0 and 1 reads as 1, and a result of 1 and 0 reads as 10. A result of 0 and 0 reads as 100.

Dice Roll Variations

Sometimes a dice notation in the rules or in a scenario is preceded by a number; it tells the reader that more than one such die should be rolled and that their results should be added together. For instance, 2D6 means that two 6-sided dice should be rolled and totalled (or roll a D6 twice and add the scores together).

Sometimes additions are shown to die rolls. You might see 1D6+1, for instance. This means that the number following the plus sign should be added to the result of the D6 roll. For 1D6+1, the result must be 2, 3, 4, 5, 6, or 7.

A notation may require that different dice be rolled at one time. If a monster claws for 1D6+1+2D4 damage, find the power of the actual attack by rolling the three requested dice, totalling the results, and adding one (thus, rolling 1D6 and 2D4 [1D4 and another 1D4] and adding 1 to the total rolled). The notation "damage bonus" (or "DB") appended to attack damage reminds the Keeper and players to add the monster's or investigator's "damage bonus" to the dice rolled.

The Investigator Sheet

Players should record the details of their investigators on investigator sheets, found near the back of this book (page 422) and ready to photocopy—investigator sheets are also available for free download at **www.chaosium.com**. There are versions for the 1920s and Modern Day games. The investigator sheet holds all the information needed for investigators to tackle mysteries. The next chapter explains how to fill out this sheet.

Figures and Other Paraphernalia

Call of Cthulhu can be played verbally, without miniature figures or paraphernalia other than dice and investigator sheets. You may find, however, that miniatures, tokens or markers help you to visualise the action, denoting where each investigator is positioned during a combat scene or determining who's at the front when searching through ancient catacombs and the like. Whether or not models are used, players usually find it helpful if the Keeper sketches out the area of activity or the encounter on a sheet of graph or plain paper.

Likewise, some gaming groups like to use props in their games, such as statuettes, letters, books or even clay tablets. Such items, if prepared with care, can lend drama and atmosphere to a game. However, they can also end up looking silly if they are poorly presented. Some players cannot believe that a polystyrene block is anything other than a polystyrene block; even through the Keeper has spent hours carving it to resemble the "Black Obelisk of Thantos"! The best way to decide if props will work with your group is to talk about it and agree whether you all feel they are worth the time and effort required.

Chapter Two

H.P. Lovecraft and the Cthulhu Mythos

West of Arkham the hills rise wild, and there are valleys with deep woods that no axe has ever cut. There are dark narrow glens where the trees slope fantastically, and where thin brooklets trickle without ever having caught the glint of sunlight.

—H. P. Lovecraft, "The Color Out Of Space"

Howard Philips Lovecraft

In a 46-year lifetime, H.P. Lovecraft (HPL) wrote or collaborated on more than 65 stories, penned dozens of articles and essays, hundreds of poems, and wrote perhaps as many as 100,000 letters. Despite never finding critical and commercial success in his lifetime, Lovecraft's legacy and contribution to modern horror story telling cannot be overstated. His works now reach millions around the world and his creations, particularly Cthulhu and the *Necronomicon*, have become well-known horror icons for a legion of devoted fans. Today, Lovecraft is recognized as making a significant contribution to American literature and as being one of the foremost horror writers of the Twentieth Century.

His Life and the Creation of the Cthulhu Mythos

Although chronic nervous disorders prevented Lovecraft from regular attendance at school, he was a precocious child and an avid reader. As his father was institutionalized when Lovecraft was only three, he and his mother moved into the house owned by his maternal grandfather. It was in the library of Grandfather Whipple that Lovecraft first discovered the Arabian Nights, the myths of Greece and Rome, and Edgar Alan Poe. He wrote his first story, "The Little Glass Bottle", at the age of six, about the time he had his first dreams about the terrible, faceless night-gaunts (throughout his life he had vivid dreams). It was also through this library that Lovecraft developed a taste for Georgian thought and literature that would remain with him throughout his life. Lovecraft, who would later describe himself as a “mechanist materialist,” was also attracted to the sciences. In 1899 he began publishing a small journal called the *Scientific Gazette*, followed shortly thereafter by the *Rhode Island Journal of Astronomy*. These small, hectographed publications were sold door to door by a bicycle-mounted HPL. At age thirteen, Lovecraft's beloved grandfather died. His father had already passed away, succumbing to his illness in 1898, still confined to Butler Hospital. A series of business failures had depleted the Whipple family fortune, forcing Lovecraft's mother and aunts to sell the family home and move to smaller quarters. This was a great blow to Lovecraft.

Another attack of nerves led to his withdrawal from high school in 1905 and again in 1908. Lovecraft, two and a half years short of graduation, never returned. Lovecraft never held a job, supporting himself on the dwindling family fortune and by what little he could earn as a ghostwriter and revisionist. Always the aristocrat, he was throughout his life to remain torn between the professional writer's desire for success and money and the detached, amateur gentleman's desire to reach for aesthetic goals unfettered by commercial demands. Despite this, his first attempts to sell his fiction met with unqualified success, with the editor of *Weird Tales*, Edwin Baird, accepting the first five stories sent to him by Lovecraft. His stories appeared in nine of eleven issues published between late 1923 and early 1925. When the editorship of *Weird Tales* passed to the hands of Farnsworth Wright, Lovecraft's fortunes changed. Wright, an able editor, possessed a blind spot regarding Lovecraft's work and now HPL more often met with rejection than success. Stories now considered classics, such as "The Call of Cthulhu", were only published after meeting repeated rejections from *Weird Tales*. His half-hearted attempts to provide what Wright demanded of commercial fiction were only partially successful. Wright rejected both "At the Mountains of Madness" and "The Shadow Out of Time", now-famous stories that were eventually printed by *Astounding Stories*. The superb "The Case of Charles Dexter Ward" didn't see publication until years after Lovecraft's death. Crushed by the repeated rejections, Lovecraft began refusing to submit his stories, and "Dreams in the Witch House" only saw print because a friend (August Derleth) secretly submitted it to Wright, urging him to accept it.

Ironically, it was during this time that HPL was doing the bulk of his professionally published revision work, much of it no less than actual ghostwriting. Lovecraft might provide a nearly complete text of a story based on a few root ideas supplied by the “author”. Stories such as Zealia Bishop's “The Curse of Yig” and Hazel Heald's “The Horror in the Museum” were in fact 90% or more the product of HPL. While these stories were quickly accepted by Wright, Lovecraft's work under his own name continued to be rejected.

Although he attracted a small core of avid fans—many of them writers themselves—he never achieved more than semi-regular publication in the pulp magazines of the day. Never as popular as writers like Seabury Quinn, Lovecraft earned most of his meager income revising and rewriting the works of others, even ghostwriting “Under the Pyramids” (1924) for escape artist Harry Houdini. It was through publication in amateur magazines, and later in *Weird Tales*, that Lovecraft was to come into contact with other authors of the macabre tale.

Lovecraft was a prodigious letter writer; he regularly corresponded with other fiction writers, including Robert E. Howard (creator of Conan the Barbarian), Clark Ashton Smith (creator of Averoigne and Zothique) and Robert Bloch (later to write *Psycho*). HPL's fictional worlds and histories were often discussed, as were the worlds created by Smith and other writers. It was not long before Smith and Lovecraft carried this sharing of ideas into their fiction, referring to each other's creations in their stories. It was Smith who gave birth to such deities as Tsathoggua, Atlach-Nacha, and Abhoth, and who created the magical tome, the *Book of Eibon*. It was Smith's magical, prehistoric Hyperborea that Lovecraft frequently referred to in his tales. This idea was soon picked up by other authors. Robert E. Howard created the dreaded *Unaussprechlichen*

The Master of American Horror, H.P. Lovecraft

Kulten and the mad poet Justin Geoffrey, author of the terrible *People of the Monolith*. These were also incorporated into Lovecraft's stories, along with references to Howard's prehistoric Cimmeria.

The young Robert Bloch provided the blasphemous books *De Vermiis Mysteriis* and the *Cultes des Goules*, as well as the interstellar and invisible star vampire that devoured a thinly disguised HPL in Bloch's "Shambler from the Stars" (1935). Bloch's creations were quickly absorbed by Lovecraft, who also revenged his "murder" by dispatching protagonist Robert Blake in the "The Haunter of the Dark" (1936). Long-time friend Frank Belknap Long brought to the collection both the hounds of Tindalos and Chaugnar Faugn, who appeared in "The Horror in the Hills", a story by Long based on one of Lovecraft's many vivid dreams.

August Derleth added the most to the now-growing collection of Great Old Ones and alien races. Continuing to write new Cthulhu Mythos stories long after Lovecraft's death in 1937, he created, among others, Cthugha, the Tcho-Tcho people, Ithaqua, and the sand-dwellers. Basing a number of his tales in Lovecraft's fictional towns of Arkham, Dunwich, Innsmouth, and Kingsport, he also introduced such characters as Dr. Laban Shrewsbury. Although many disagree with Derleth's interpretations—his desire to create a pantheon of good gods based on Lovecraft's Nodens, and his attempts to define Cthulhu and Nyarlathotep as elementals—none will deny this man's tireless efforts in keeping the works of Lovecraft in print and available to the public in the decades following HPL's death by founding Arkham House Publishing.

One of Derleth's favorite additions to the Mythos was Hastur, a great being supposedly trapped beneath the Lake of Hali near the city Carcosa on a planet circling the star Aldebaran. Although briefly mentioned by Lovecraft in early tales, these were actually the creations of Ambrose Bierce (1842-circa 1914), an American journalist and early exponent of the weird tale. Bierce was an early influence on HPL, as were a number of other writers. His favorite author was always Edgar Allan Poe (1809-1849), and Poe's influence can be clearly seen in some of Lovecraft's first adult fiction. "The Outsider" (1921) perhaps most closely emulates Poe's style and subject matter. Arthur Machen (1863-1947) was another early influence; his story "The Great God Pan" (1894) is very similar in theme to Lovecraft's "The Dunwich Horror". Robert W. Chambers (1865-1933) also left his mark on Lovecraft. A mysterious play, *The King in Yellow*, figures in some of Chambers' stories and probably inspired Lovecraft to create the *Necronomicon*, the *Pnakotic Manuscripts* and the other tomes of eldritch lore for which his tales are famous. It was Chambers who first borrowed from Bierce the Lake of Hali and Carcosa, perhaps inspiring Lovecraft to attempt transpositions.

Lord Dunsany (1878-1957) was probably Lovecraft's strongest contemporary influence. It was Dunsany's *The Gods of Pegana* (1905) that encouraged Lovecraft to write several dream-based stories and first provided him with the idea of an artificial pantheon of gods. Algernon Blackwood, another contemporary admired by HPL, drew upon Native American legends for the version of the Wendigo later adapted into the Mythos by August Derleth, which is there called Ithaqua.

Before Lovecraft's death, this circle of correspondents would include such recognizable names as Henry Kuttner, C. L. Moore, J. Vernon Shea, E. Hoffman Price, and Fritz Leiber. Some of these letters are collected in five Arkham House volumes, while others are published by Necronomicon Press. Brown University, in Lovecraft's hometown of Providence, Rhode Island, maintains a catalogued Lovecraft collection with thousands more.

It was not until late in Lovecraft's career—and then probably only at the urging of some of his younger correspondents—that he began to integrate into his later stories some of the creations found in his earliest tales. In "The Shadow over Innsmouth" (1931) we find the deep one hybrids worshiping Dagon, a creature not mentioned since the story "Dagon" (1917), his second piece of adult fiction. Similarly, the fictional city of Arkham and its Miskatonic University, first used as backdrops in "The Picture in the House" (1920) and "Herbert West—Reanimator" (1921-1922), are finally developed in his later stories, beginning with "The Dunwich Horror" (1928) and continuing through to "The Thing on the Doorstep" (1933). *At the Mountains of Madness* (1931) and "The Shadow Out of Time" (1934-1935) contain detailed histories of pre-human Earth, describing the different alien beings that had in the past visited and colonized the planet. Some of these races, such as the fungi from Yuggoth and the Cthulhu spawn, were from earlier stories and were carefully integrated into these late-devised histories.

The dreaded *Necronomicon*, one of Lovecraft's most famous creations, undergoes a gradual evolution. First mentioned in “The Hound” (1922), it is here attributed to an Abdul Alhazred, an Arab poet mentioned in an earlier story, “The Nameless City” (1921). Alhazred was, in fact, the boyhood persona of a five-year-old HPL, his youthful imagination inflamed by his grandfather’s copy of *A Thousand and One Arabian Nights*.

Lovecraft died in near obscurity in March of 1937, at the age of 46, a victim of Bright’s disease and virulent cancer. His mother had died in 1921 after two years’ confinement in the same institution where his father had died. A brief, two-year marriage accompanied by residence in New York proved disastrous, though divorce was never made final, and in 1926 Lovecraft had returned home to Providence to live out his years a bachelor, sharing quarters with two aunts.

These last years saw a reduced output of fiction, but it was during this period that he produced some of his most memorable tales. He also found time to travel, visiting places that tickled his antiquarian heart: Maine, Philadelphia, Quebec, St. Augustine, Charlotte, New Orleans, Salem, and Nantucket. Traveling by bus, sleeping in YMCAs, eating crackers, cheese, and canned beans, Lovecraft was able to indulge his personal tastes for travel, history, and antiquity.

Plenty of evidence exists to show that Lovecraft was, by any assessment, an odd individual. Predisposed to hypochondria and a premature pose of old age, for much of his life he was committed to social and artistic views more suitable to centuries past than the one he lived in. Allergic to cold and repulsed by seafood, he was also a scientist and a philosopher possessed of an inquiring mind and sharp wit. Most who came to know him during his lifetime were profoundly changed by his friendship. Encouraged and enlightened by his erudition and no-nonsense philosophies, many went onto achieve fame far greater than their mentor ever enjoyed during his lifetime. He has the same effect today, generations after his death. His name is better known than ever and those who discover him, whether through his stories, through films, games, comics, or trading cards, find themselves as fascinated by his bizarre creations and nightmare worlds as were his contemporaries so many years ago.

After Lovecraft

The 1940s and ‘50s saw a quiet expansion of the Mythos. Robert Bloch and James Wade added a few stories to the canon; however, it was August Derleth who contributed the most, producing a number of original tales as well as posthumous collaborations based on Lovecraft’s story notes. Derleth also established Arkham House with Donald Wandrei, a publishing business created to ensure that Lovecraft’s stories would not be forgotten.

It was not until 1964 that the appearance of a young British writer named Ramsey Campbell heralded a renewed interest in the Cthulhu Mythos. Encouraged by August Derleth, Campbell’s first published collection, *The Inhabitant of the Lake and Other Less Welcome Tenants* (1964), was a series of Lovecraft-inspired pastiches set in England’s Severn Valley. These stories described a number of different beings, races, and histories similar to, but distinct from Lovecraft’s. His most famous Mythos creations include Y’golonac, Gla'aki, the insects from Shagghai, and a host of other creatures and god-like beings. 1971 saw the emergence of Brian Lumley, another Englishman who brought to the Mythos the underground chthonians, the mysterious *G’harne Fragments*, and the modern-day sorcerer Titus Crow.

Numerous other authors directly influenced by Lovecraft include Gary Myers, Basil Copper, T.E.D. Klein, David Drake, and Thomas Ligotti, as well as contemporaries such as W.H. Pugmire, Joseph S. Pulver Sr., and Laird Barron. Many others, such as Stephen King, have made special contributions to anthologies of new Mythos tales. Few writers of modern horror fiction can claim there is no Lovecraft influence in their work.

Lovecraftian inspired tales have also stretched their tentacles out of print and into celluloid. Today, numerous feature and short films have been made based upon HPL’s stories. Notably, Stuart Gordon’s *Re-Animator* (a modern telling of "Herbert West—Reanimator") and *Dagon* (a con-

Terminology

Occasionally referring to his Cthulhu and Yog-Sothoth cycles, to the best of anyone’s knowledge Lovecraft never used the term Cthulhu Mythos. Although nearly all his tales can be linked by common references to people, places, and things, for the most part they lack a true central structure or anything resembling a preconceived history and mythology.

The term Cthulhu Mythos is generally attributed to August Derleth. Fans and scholars have since debated the definition of this term, argued the Cthulhu Mythos content of various of Lovecraft’s tales, constructed experimental pantheons of gods and deities, postulated histories, and made vain attempts to explain all the facets of the literary Mythos.

In the meantime dozens, perhaps hundreds, of writers both professional and amateur have continued to write Mythos-inspired stories expanding upon Lovecraft’s original concepts while simultaneously developing their own, sometimes inconsistent with HPL and rarely consistent with each other. For the purposes of *Call of Cthulhu*, Chaosium has incorporated most of Lovecraft’s creations, as well as those of other authors, in a loosely cast Mythos that allows Keepers to add or delete particular creatures and conceptions as they will.

temporary reworking of “The Shadow Over Innsmouth”) have helped bring HPL to mainstream cinema. Directors including John Carpenter, Frank Darabont, Guillermo del Toro, and Sam Raimi have all incorporated Lovecraftian themes and references within their work.

The Cthulhu Mythos

It is a mistake to fancy that horror is associated inextricably with darkness, silence, and solitude.

—H. P. Lovecraft, *Cool Air*

Lovecraft once wrote, “All my tales are based upon the fundamental premise that common human laws and interests and emotions have no validity or significance in the vast cosmos at-large.” He further imagined that the fundamental truths of the universe were so alien and horrifying that mere exposure to them might result in madness or suicide. While humanity might crave both comfort and the truth, only one or the other was possible. The human mind is an inflexible container. It cannot maintain cosmic truth and complete sanity—more of one poured in must spill out more of the other. Humans desperate for the power cloaked within truth might choose to forgo all remnants of sanity in exchange for becoming adept at manipulating the secrets of time and space. Their devil’s bargains made, these merciless sorcerers would whistle down devastation and doom to this world in exchange for yet more knowledge and power.

Lovecraft’s working-out of these ideas in his fiction became known as the Cthulhu Mythos. The term encompasses a complex and broad group of sometimes contradictory narratives, stories, essays, letters, and deductions, so extensive as to be impossible to summarize in detail—and not the least because new Mythos material continues to be written around the world. Adding to the confusion, one of his perceptions was that the truly alien is genuinely unknowable. The Mythos becomes not just mysterious, but protean and contradictory; not only do we not know it, we never can know it. As it transpires, we have only our own names for most of these things. We do not even know their “real” names for themselves, or if they have names.

A General Summary

Though their interrelations are obscure, we know that some entities of the Cthulhu Mythos are clearly superior or inferior in their powers. Gods are the mightiest, followed (at some distance, apparently) by the Great Old Ones.

Depending on which author one reads, the universe is ruled by beings variously known as the Elder Gods, Outer Gods, or Other Gods. Only a few of these deities are known by name. The majority are both blind and idiotic in human terms. They are all extremely powerful alien beings and some may be of extra-cosmic origin. The Outer Gods rule the universe and have little to do with humanity, except for Nyarlathotep. Humans meddling with these entities suffer for it, usually ending in madness or death. Names for a few Outer Gods are known. They appear almost to be true gods, as opposed to the alien horror of the Great Old Ones, and some may personify a cosmic principle. Only a few of these deities seem to take interest in human affairs, or even to acknowledge the existence of the human race. When they do, they often are shown trying to break through cosmic walls or dimensions to wreak new destruction. All the races and lesser deities of the Mythos acknowledge the Outer Gods, and many worship them.

The Outer Gods are controlled to some extent by their messenger and soul, Nyarlathotep. When the Outer Gods are discomforted, Nyarlathotep investigates. Azathoth, the daemon sultan and ruler of the cosmos, writhes mindlessly to the piping of a demon flute at the center of the universe. Yog-Sothoth, either a second-in-command or co-ruler, is coterminous with all time and space, but locked somehow outside the mundane universe. Yog-Sothoth can be summoned to this side only through the use of mighty spells, whereas Azathoth theoretically might be met by traveling far enough through space. A group of Outer Gods and bizarre beings dance slowly around Azathoth, but none are named.

The term Elder Gods sometimes refers to another race of gods, neutral to and possibly rivals of the Outer Gods. The Elder Gods, if they exist, do not seem to be as dangerous to humanity as Azathoth and its ilk, but they have even less contact with humanity. Nodens is the best-known Elder God.

Outer and Elder Gods sometimes have been lumped together and confusingly called the Other Gods, though primarily gods of the outer planets and not of our Earth. They would seem seldom called here, however when they do appear they are second to nothing in horror. (And, just to thoroughly confuse you, a set of minor Outer Gods are known collectively as the Lesser Other Gods!) Species associated with these deities (shantaks, hunting horrors, servitors of the Outer Gods, dark young of Shub-Niggurath) are correspondingly rare on Earth.

The Great Old Ones are not as supernatural as the Outer Gods, but are nonetheless god-like and terrible to human eyes. Humans are much more likely to worship Great Old Ones, who are comparatively near at hand and who occasionally participate in human affairs or contact individual humans, than they are to worship Outer Gods. Entire clans or cults may secretly worship a Great Old One. Lone madmen, on the other hand, seem to prefer the Outer Gods. Beings serving the Great Old Ones frequently inhabit the remote fastness of the Earth. Investigators most often encounter their worshipers and alien servants.

The Great Old Ones themselves appear to be immensely powerful alien beings with supernatural-seeming abilities, but not to be true gods in the sense that the Outer Gods are reported. Each Great Old One is independent of the rest and many seem to be temporarily imprisoned in some way. It is said that, "When the stars are right," the Great Old Ones can plunge from world to world. When the stars are not right, they cannot live. "Cannot live" need not mean death, as the famous couplet from the Necronomicon suggests:

That is not dead which can eternal lie,
And with strange aeons even death may die.

Cthulhu, the most famous creation of Lovecraft, is a Great Old One. With the rest of his race, he sleeps in a vast tomb at the bottom of the Pacific Ocean. Cthulhu seems to be the most important Great Old One on Earth. Others of differing forms exist and they are recorded as being both less powerful and more free. Ithaqua the Windwalker roams at will across Earth's arctic latitudes. Hastur the Unspeakable dwells near Aldebaran, and Cthugha near Fomalhaut. Other Great Old Ones doubtless infest other worlds and it may be common for a world to be ruled by dominant Great Old Ones. All those known on Earth are invoked or worshiped by humans but, by the evidence of the stories, Cthulhu is worshiped more than the rest put together. Minor Great Old Ones such as Quachil Uttaus usually have no worshipers, but wizards may know spells to summon them. Interventions by Great Old Ones in human affairs are isolated. Some commentators suspect that these greater beings rarely think about human beings or take them into account. Humanity is negligible and unimportant.

Certain Mythos species are often associated with particular Great Old Ones or Outer Gods—byakhee with Hastur, for instance, or nightgaunts with Nodens. Frequently a god or Great Old One manifests accompanied by several such beings. Representatives may act as hit men, messengers, spies and delivery boys, frightening off investigators and bulking out confrontations. In comparison, Outer Gods and Great Old Ones should be met infrequently.

What Was Left Out

The original designer, Sandy Petersen, took the decision to ignore a portion of the Mythos that did not appeal to him and which he felt was not in Lovecraft's original concept. He left out the "war in heaven" in which the Great Old Ones battled and were defeated by the Elder Gods, supposed deities of good opposed to the cosmic evil of the Great Old Ones. This idea of a cosmic war is never found in Lovecraft's own works; more alarmingly, it vitiates some of the stark horror found in the original ideas. Carrying Elder Signs around like crucifixes and holy water and always having the white-hat Elder Gods in the background, ready to save one's bacon if things get too bad, greatly weakens the original horror of the bleak uncaring universe, to which mankind is left naked and defenseless. He also left out the concept of the various Great Old Ones being somehow connected to the Greek elements of Earth, Water, Fire, and Air (exemplified by Nyarlathotep, Cthulhu, Cthugha, and Hastur, respectively). This idea falls apart under close inspection (if Cthulhu is a water god, why is he currently dead due to being under the sea?), and weakens the premise of the Great Old Ones being monstrous alien beings.

In addition, for this current edition, the designers have omitted classifying Mythos races into the divisions of Servitor and Independent (greater and lesser varieties). Such classifications tend to diminish the alien quality of these beings, stripping away some of the unknowable quality which HPL bequeathed them. The organization, hierarchy, and allegiances of Mythos races should be mysterious, inhuman, and confounding.

Naturally, if these conceptions seem good and well done to the Keeper, use them at will. *Call of Cthulhu* is your game.

Other alien species are also important, and sometimes have been able to hold their own against Great Old Ones. Such beings vary in power and some are now extinct. They are intimately connected with our planet, as described in *At the Mountains of Madness* and "The Shadow Out of Time." In these stories Lovecraft gives the true history of the Earth. Some species, such as dholes or flying polyps, make no association with particular gods or else, as with elder things and the Great Race, take no special interest in magic.

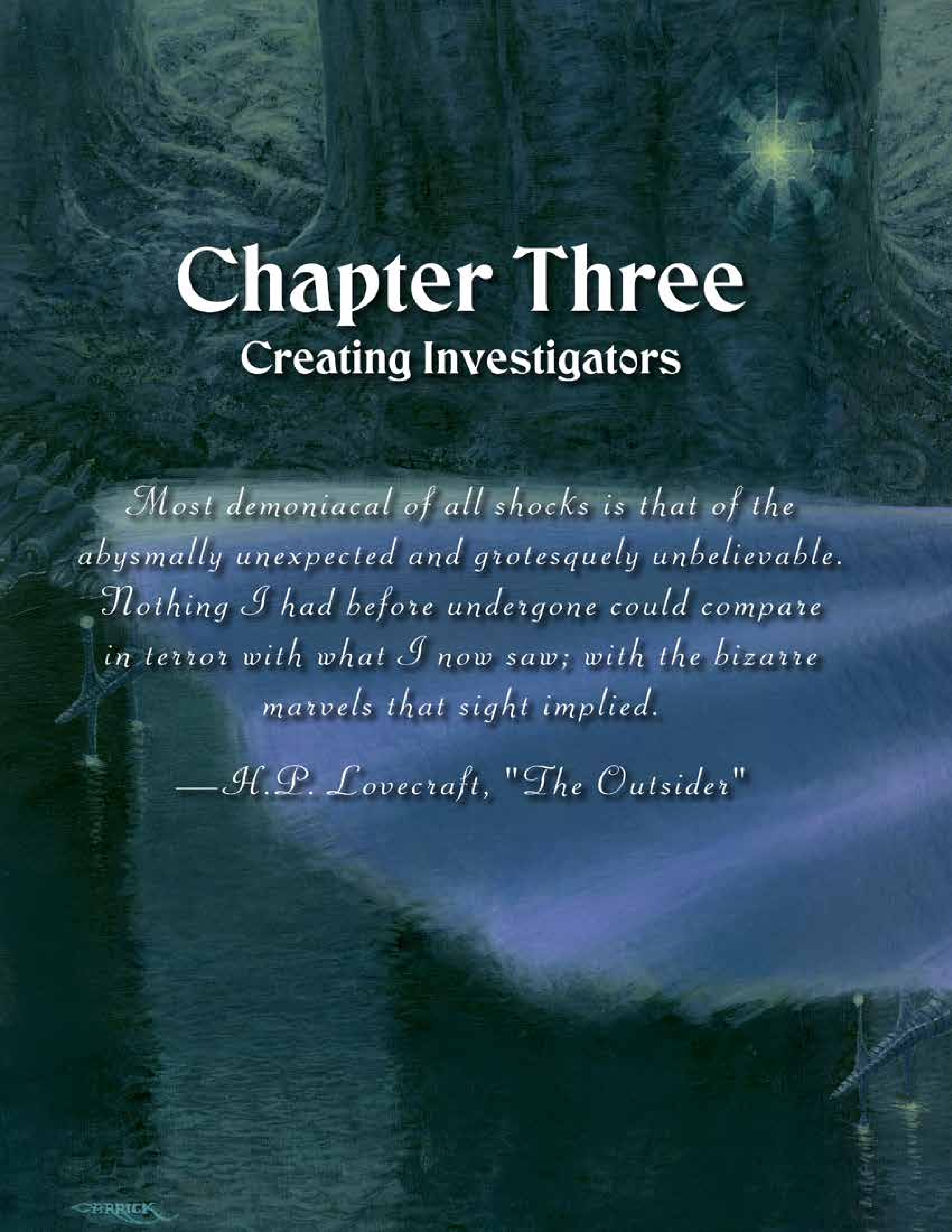
At the dawn of the Cambrian age, beings known only as the elder things flew to the Earth. They inhabited much of the land, warred with other species, and finally were pushed back to Antarctica. The elder things, perhaps mistakenly, bred organisms eventually to evolve into the dinosaurs, mammals, and humanity. They also bred the horrible shoggoths, whose ultimate revolt led to the near-extinction of the elder things.

Eons ago, indigenous cone-shaped beings had their minds taken over by the Great Race of Yith, mental beings from the stars. The Great Race survived in their adopted bodies until about 50 million years ago, when they were defeated by terrible flying polyps not native to this Earth, which the Great Race had imprisoned in vast caverns beneath the surface. However, the Great Race had already transmitted their minds forward in time to escape their doom.

The star-spawn of Cthulhu came down upon the Earth and conquered a vast reach of land in the primordial Pacific Ocean, but were trapped when it sank beneath the surface. The beings referred to as the fungi from Yuggoth (or mi-go) established their first bases on the Earth in the Jurassic period, about a hundred million years ago. They gradually reduced their bases to the tops of certain mountains, where they maintain mining colonies and such.

Dozens of other races also participated in this antediluvian parade, such as the serpent people who built cities and a civilization in the Permian, before the dinosaurs had evolved, and a winged race that succeeded the Great Race of Yith. Even species from Earth's future are mentioned, such as the beetle-like organisms that one day will succeed man, and the intelligent arachnids that are prophesied to be the last intelligent life on Earth, billions of years hence. At present, humans share the planet with deep ones and ghouls (which seem related to humanity in some fashion), and with a handful of mi-go. Other species occasionally visit Earth, or are sleeping, or are dormant.

Great Cthulhu will rise when the Stars Are Right!



Chapter Three

Creating Investigators

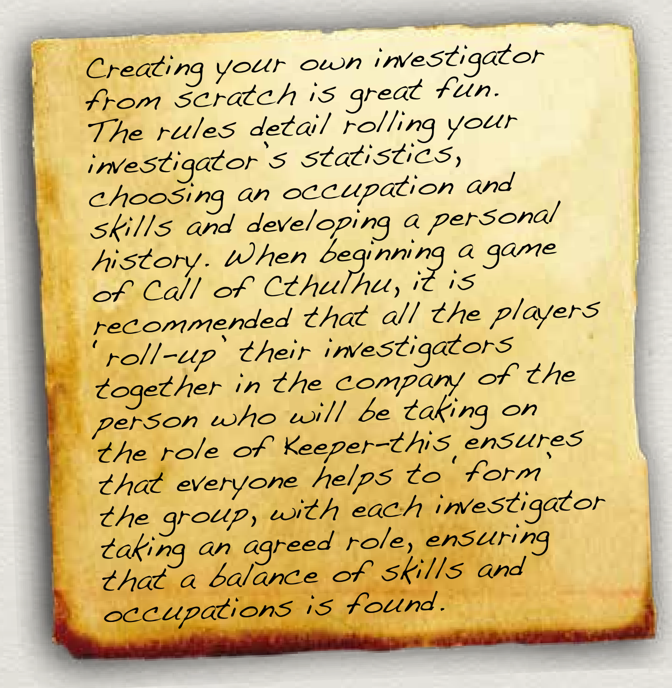
> *Most demoniacal of all shocks is that of the abysmally unexpected and grotesquely unbelievable. Nothing I had before undergone could compare in terror with what I now saw; with the bizarre marvels that sight implied.*
>
> *—H.P. Lovecraft, "The Outsider"*

About This Chapter

In *Call of Cthulhu*, each player takes the role of an investigator, someone whose mission is to unearth hidden secrets, discover forgotten places and, armed with knowledge which man was not meant to know, stand against the bloodcurdling horrors of the Cthulhu Mythos.

Working as a team, investigators can come from disparate backgrounds and be of varied occupations—each bringing certain expertise to the group. Together, joined in comradeship and common purpose, you will stand steadfast against the coming darkness.

This chapter provides the rules for creating investigator player characters. At the end of this chapter you'll also find some alternative methods for creating investigators, as well as a two-page spread that provides a handy summary for quick reference.



Creating your own investigator from scratch is great fun. The rules detail rolling your investigator's statistics, choosing an occupation and skills and developing a personal history. When beginning a game of Call of Cthulhu, it is recommended that all the players 'roll-up' their investigators together in the company of the person who will be taking on the role of Keeper—this ensures that everyone helps to 'form' the group, with each investigator taking an agreed role, ensuring that a balance of skills and occupations is found.

Creating Your Investigator

There is more than one approach to creating an investigator. Some people prefer to have an idea about the type of investigator they wish to create before rolling any dice, while others prefer to let the dice rolls guide their choices. What follows are the standard rules for creating investigators, with further options at the end of this chapter. More guidance is provided in **Chapter 10: Playing the Game**.

The Steps

Here are the five steps to creating an investigator:

- **Step One: Generate Characteristics**
- **Step Two: Determine Occupation**
- **Step Three: Decide Skills and allocate Skill Points**
- **Step Four: Create a backstory**
- **Step Five: Equip investigator**

Step 1: Generate Characteristics

A characteristic is one of eight numbers that create the foundations for an investigator. In the game, each characteristic represents an aspect of an investigator—intelligence, dexterity, and so on. These identified quantities determine the relative capability of investigators and suggest ways for them to act and react during play.

Characteristic values are generated randomly by rolling two or more six-sided dice. Each rolled result is then multiplied by 5 to generate a percentage number that may initially range between 15% and 90%.

Rolling Characteristics

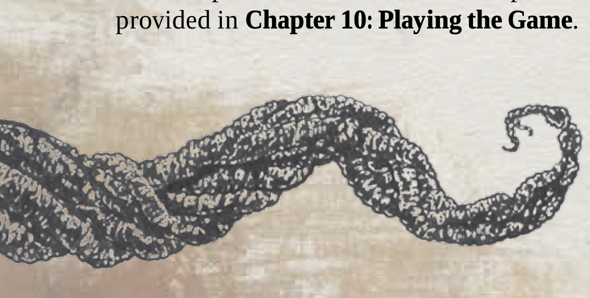
Initially write your results on a piece of scrap paper before writing them onto the investigator sheet as they may be modified by the age of your investigator.

STR (Strength): Roll 3D6 and multiply by 5 to generate the Strength characteristic.

Strength measures the muscle power of an investigator. The higher it is, the more the investigator can lift or tightly cling to something. This characteristic determines the damage an investigator inflicts in hand-to-hand combat. Reduced to STR 0, an investigator is an invalid, unable to get out of bed.

CON (Constitution): Roll 3D6 and multiply by 5 to generate the Constitution characteristic.

Constitution represents health, vigor, and vitality. Poisons and diseases may directly challenge an investigator's constitution. Investigators with a high constitution often have more hit points—the better to resist injury and attack. Serious physical injury or magical attack might lower the statistic, and if constitution reaches zero, the investigator dies.



Do Low Characteristics Make Poor Investigators?

Often in roleplaying games, the higher the player character's characteristics, the better the chances for that character's success in the game. However, in *Call of Cthulhu*, low characteristic scores do not always mean that the investigator will be hindered and unable to perform as part of the investigator's group. Often one or two low characteristic scores can help to bring the investigator 'to life' and feel more real—as opposed to some incredible superhuman!

Rather than rejecting a low roll, try to incorporate it into the overall makeup of your investigator. Perhaps a low dexterity means that the investigator has suffered some form of leg or hand injury while in the armed forces, or a low education is the result of never attending school and being forced to grow up on the streets.

SIZ (Size): Roll 2D6+6 and multiply by 5 to generate a Size characteristic.

Size averages both height and weight into a single number. To see over a wall, to squeeze through a small opening, or even to judge whose head might be sticking up out of the grass, use size. Size helps determine hit points and damage bonus and build. One might decrease SIZ to indicate the loss of a limb, though lowering DEX is more often the solution. Presumably if investigators lose all SIZ points they disappear—goodness knows to where!

DEX (Dexterity): Roll 3D6 and multiply by 5 to generate a Dexterity characteristic.

Investigators with higher Dexterity scores are quicker, nimbler and more physically flexible. A DEX roll might be made to grab a support to keep from falling, to move faster than an opponent, or to accomplish some delicate task. An investigator with zero DEX is uncoordinated and unable to perform physical tasks.

In combat, the character with the highest DEX acts first (see **Chapter 6: Combat**).

APP (Appearance): Roll 3D6 and multiply by 5 to generate an Appearance characteristic.

Appearance measures both physical attractiveness and personality. A person with high APP is charming and likeable, but may lack conventional good looks. Someone with APP of 0 is appallingly ugly, possibly with a wholly detestable demeanor, provoking comment and shock everywhere.

APP may be useful in social encounters or when trying to make a good impression.

INT (Intelligence): Roll 2D6+6 and multiply by 5 to generate an Intelligence characteristic.

Intelligence represents how well investigators learn, remember, analyze information and solve complex puzzles. An investigator with zero INT is a babbling, drooling idiot.

Intelligence determines the number of Personal Interest skill points (multiply INT × 2) allotted to a new investigator (see **Personal Interests** page 36). INT also acts as the value for both Idea rolls and Intelligence rolls (see **Chapter 5: Game System**).

If the amount of INT seems to contradict another characteristic, that's another chance for roleplaying and further defining your investigator. For example, an investigator with high EDU and low INT might be a pedantic teacher or a sideshow performer, someone who knows facts but not their meanings. Conversely, high INT and low EDU might mean ignorance—such as an uneducated farm boy, new to the Big City—however this person would not be dull-witted.

POW (Power): Roll 3D6 and multiply by 5 to generate a Power characteristic.

Power indicates force of will; the higher the POW, the higher the aptitude for, and resistance to, magic. An investigator with zero POW is zombie-like and without "purpose," as well as being unable to use magic. Unless stated otherwise, POW that is lost during the game is lost permanently.

Sanity points (SAN) begin the game equal to the character's POW. Sanity points are covered in more detail in **Chapter 8: Sanity**.

POW dictates the character's number of "magic points," which, unlike POW, can be spent and regenerated during play. Magic points are equal to one-fifth of POW (see **Chapter 10: Magic**).

The POW of ordinary characters and investigators rarely changes. However, those adroit in the mysteries of the magic of the Cthulhu Mythos may be able to increase their personal POW.

EDU (Education): Roll 2D6+6 and multiply by 5 to generate an Education characteristic.

Education is a measure of the formal and factual knowledge possessed by the investigator, as well as indicating the time the investigator has spent in full-time education. EDU measures retained information, not the intelligent application of that information (see **Intelligence**). An investigator without EDU would be like a newborn baby or an amnesiac—without knowledge of the world, probably very curious and credulous.

An EDU of 60 suggests the investigator is a high school graduate, while a score of around 70 indicates a person with some college years. Those with an EDU greater than 80 have most likely conducted graduate level work and have a degree, as expected of a person who has been to a university of some kind. Note that sometimes a person with a high Education may not necessarily be schooled in the traditional sense, but rather may be self-taught and possess a highly studious and observant nature.

EDU is a factor in determining how many Occupational skill points (see **Occupation Skills** page 36) an investigator begins with, and represents the investigator's starting percentage for the Own Language skill (see page 67). EDU is also used when making Know rolls (see **Chapter 5: Game System**).

Note: From this point forward, any references to a characteristic are to the full value (dice roll multiplied by five). Any adjustments are made to that value.

Luck

When creating an investigator roll 3D6 and multiply by 5 for a Luck score. See **Chapter 5: Game System** for how Luck is used.

Age

A player can choose any age between 15 and 90 for their investigator. If you wish to create an investigator outside this age range, it is up to the Keeper to adjudicate. Use the appropriate modifiers for your chosen age only (they are not cumulative).

- **15 to 19 years old:** Deduct 5 points among STR and SIZ. Deduct 5 points from EDU. Roll twice to generate a Luck score (see **Luck**, above) and use the higher value.
- **20 to 39 years old:** Make an improvement check for EDU.
- **40 to 49 years old:** Make 2 improvement checks for EDU and deduct 5 points among STR, CON or DEX, and reduce APP by 5.
- **50 to 59 years old:** Make 3 improvement checks for EDU and deduct 10 points among STR, CON or DEX, and reduce APP by 10.
- **60 to 69 years old:** Make 4 improvement checks for EDU and deduct 20 points among STR, CON or DEX, and reduce APP by 15.
- **70 to 79 years old:** Make 4 improvement checks for EDU and deduct 40 points among STR, CON or DEX, and reduce APP by 20.
- **80 to 89 years old:** Make 4 improvement checks for EDU and deduct 80 points among STR, CON or DEX, and reduce APP by 25.

To make an EDU improvement check, simply roll percentile dice. If the result is greater than your present EDU, add 1D10 percentage points to your EDU characteristic (note that EDU cannot go above 99).

The Horror in Clay

Half and Fifth Characteristic Values

Once the percentage values for each characteristic have been determined, the next step is to write in the half and fifth values for each characteristic on the investigator sheet, entering the values alongside the percentage.

- Divide the percentage value by two, rounding down, and enter after the "half" percentage value.
- Divide the percentage value by five, rounding down, and enter the "fifth" value after the half value.

When a "characteristic value" is referred to in the text, this means the full value (highest number). Where half or fifth values are required, this will be clearly stated, normally called Hard (half value) and Extreme (fifth value) rolls.

Half and fifth are the only fractions used in relation to characteristics and skills in the game and all the numbers are calculated up front so that play is not hindered by mental calculations. A **Quick Reference Chart for Half and Fifth Values** can be found on page 49.

Alternatively, an electronic investigator sheet that automatically does all the calculations for you is available from the **www.chaosium.com** website.

Other Attributes

Damage Bonus and Build [STR & SIZ]

All investigators, Keeper-controlled characters and monsters have attributes known as "Damage Bonus" (DB) and Build. Larger and stronger creatures and humans do more physical damage than their weaker brethren.

To determine damage bonus, add STR to SIZ and look up the total on **Table 1: Damage Bonus and Build**. Each range of results correlates with a die modifier or dice roll. Build is determined using the same figures.

In hand-to-hand combat, add the indicated damage bonus modifier or roll to all the character's blows, whether using a natural weapon, such as a fist, or a melee weapon.

Build is used in fighting maneuvers and chases, and also to give a sense of scale (see **Fighting Maneuvers**, page 105). **Note:** Damage bonus is not applied to firearms attacks.

> *Someone with a combined STR and SIZ of 134 would add 1D4 to hand-to-hand damage rolls, while a weakling investigator whose combined value is only 70 would deduct 1 point from melee damage.*

Hit Points [CON & SIZ]

Hit points are used to track the cumulative damage inflicted upon an investigator, non-player character, or monster during the game, and indicate how long he or she can stay in the action before collapsing from pain, exhaustion, or death.

Figure out the character's hit point total by adding CON and SIZ, then dividing the total by ten (rounding down any fractions).

The investigator sheet is designed to help the player keep track of hit points and wounds. Enter the investigator's Hit Point Total in the box marked "Hit Points". For more details on hit points and wounds, see **Wounds and Healing** (page 119).

Movement Rate (MOV)

An investigator can move a number of yards (or meters) up to five times their MOV value in one round.

If both DEX and STR are each less than SIZ:	MOV 7
If either STR or DEX is equal to or greater than SIZ, or if all three are equal:	MOV 8
If both STR and DEX are each greater than SIZ:	MOV 9

If age is in the 40s:	deduct 1 from MOV
If age is in the 50s:	deduct 2 from MOV
If age is in the 60s:	deduct 3 from MOV
If age is in the 70s:	deduct 4 from MOV
If age is in the 80s:	deduct 5 from MOV

Note: Do not apply these MOV rules to non-humans.

Table 1:
Damage Bonus and Build

STR + SIZ	Damage Bonus	Build
2 — 64	–2	–2
65 — 84	–1	–1
85 — 124	None	0
125 — 164	+1D4	1
165 — 204	+1D6	2
205 — 284	+2D6	3
285 — 364	+3D6	4
365 — 444	+4D6	5
445 — 524	+5D6*	6*

*Add an additional 1D6 to Damage Bonus and +1 to Build for each additional 80 points or fraction thereof.

Step 2: Determine Occupation

An occupation shows how an investigator makes a living, be it as a doctor, a student, or lowlife fraudster. An occupation also reflects a particular investigator's field of expertise, and so dictates which of their skills should be higher.

The actual occupation of your investigator will have limited effect during the game; it is simply a basis for your investigator's starting skills and helping to define his or her backstory. Some occupations are typically Lovecraftian: Antiquarian, Author, Dilettante, Doctor of Medicine, Journalist, Police Detective, and Professor. Other occupations are not those you would normally find in a Lovecraft story, however they may interest particular players and be fun to play in a *Call of Cthulhu* game.

An occupation ties together a cluster of skills. For instance, in the sample occupations, Antiquarian encompasses: Appraise, Art/Craft, History, Library Use, Other Language, one interpersonal skill (Charm, Fast Talk, Intimidate, or Persuade), Spot Hidden, and one other skill of the player's choice (to reflect something special or relevant about the investigator's past). Some occupations include no free choices; others may have two or more.

Once you have chosen the occupation for your investigator, write it down on the investigator sheet and then make a note of the occupation's professional skills.

Sample occupations can be found on page 40.

Quick Reference: Investigator Generation

1

Determine Characteristics

Roll 3D6 multiplied by 5 for the characteristics STR, CON, DEX, APP, and POW. Roll 2D6+6 multiplied by 5 for SIZ, INT, and EDU. Before writing these results onto the sheet, decide the age of the investigator:

AGE	MODIFIERS
15-19	Deduct 5 points from STR or SIZ, and also from EDU. Roll twice for Luck and use the higher value.
20s or 30s	Make an improvement check for EDU.
40s	Deduct 5 points from STR, CON, or DEX (split across one, two, or all three), and reduce APP by 5 points. Make 2 improvement checks for EDU.
50s	Deduct 10 points from STR, CON, or DEX (split across one, two, or all three), and reduce APP by 10 points. Make 3 improvement checks for EDU.
60s	Deduct 20 points from STR, CON, or DEX (split across one, two, or all three), and reduce APP by 15 points. Make 4 improvement checks for EDU.
70s	Deduct 40 points from STR, CON, or DEX (split across one, two, or all three), and reduce APP by 20 points. Make 4 improvement checks for EDU.
80s	Deduct 80 points from STR, CON, or DEX (split across one, two, or all three), and reduce APP by 25 points. Make 4 improvement checks for EDU.

EDU improvement check: roll 1D100. If result is greater than your present EDU, add 1D10 percentage points to EDU (EDU cannot go above 99).

Now write in the full, half, and fifth values for each characteristic in the boxes on the sheet.

2

Derived Attributes

Sanity Points equals the POW characteristic.

Magic Points equal one fifth of POW.

Roll 3D6 multiplied by 5 for Luck.

Hit Points equal SIZ + CON divided by 10 (round down).

Circle the results in the boxes in this section.

3

Determine Move Rate

Both DEX and STR are each less than SIZ: MOV 7

Either STR or DEX is equal to or greater than SIZ, or if all are equal: MOV 8

Both STR and DEX are each greater than SIZ: MOV 9

If age is in the 40s: deduct 1 from MOV

If age is in the 50s: deduct 2 from MOV

If age is in the 60s: deduct 3 from MOV

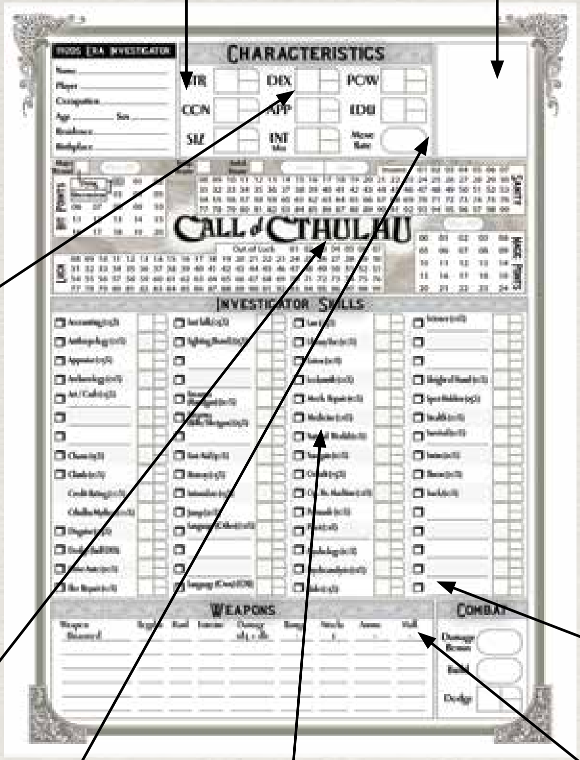
If age is in the 70s: deduct 4 from MOV

If age is in the 80s: deduct 5 from MOV

7

Additional Background & Portrait

Give your investigator a name and write in his or her age, sex, occupation, current residence, and where they grew-up. The blank box provides a space for your investigator's portrait (if you are using a PDF investigator sheet then you can drop a digital image in here).



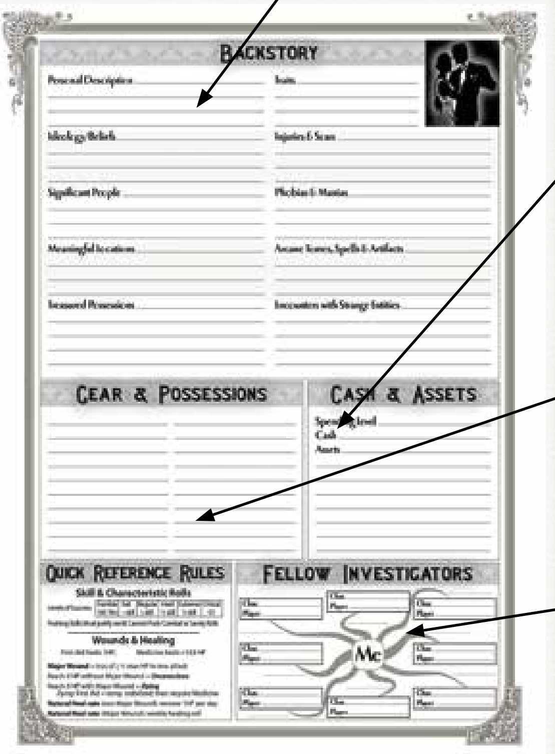
4

Decide Occupation & Allot Points to Skills

Choose an occupation (pages 68-69) and note the occupation skills and Credit Rating. Calculate occupation skill points using the characteristics specified by the occupation. Allot these points across the occupation skills, not forgetting to put points into Credit Rating. Add points to the base chances written next to each skill on the sheet. Information on each skill can be found starting on page 96.

8 Create a Backstory

Think about your investigator and write in a few pithy entries for three to six for: Personal Description, Ideology/Beliefs, Significant People, Meaningful Locations, Treasured Possessions, and Traits. It's not essential to have an entry for each category, but the more you are able to define, the more your investigator comes to life. Use the tables on pages 53–56 for inspiration. Pick one entry and underline or star it (*) to show that it is your investigator's key connection (see page 56). Note that the entries for the other categories are filled in during play.



BACKSTORY

Personal Description

Traits

Ideology/Beliefs

Injuries & Scars

Significant People

Phobias & Manias

Meaningful Locations

Arcane Tomes, Spells & Artifacts

Treasured Possessions

Encounters with Strange Entities

GEAR & POSSESSIONS

CASH & ASSETS

Spending Level

Cash

Assets

QUICK REFERENCE RULES

Skill & Characteristic Rolls

Wounds & Healing

FELLOW INVESTIGATORS

9 Determine Finances

Look up your investigator's Credit Rating on **Table II: Cash and Assets** (page 57) to deterimine Spending Level, Cash on Hand, and Assetts, and write these in.

10 Gear & Equipment

Write down any important items, weapons, or equipment your investigator possesses. Consider useful tems that would normally go with your investigator's occupation. Speak to the Keeper if you are unsure.

Equipment lists can be found on page 238.

Weapon lists can be found on page 250.

11 Your Fellow Investigators

Write the names of the other investigators and their player's names in here as a handy reminder of who's who. There's even a space under each person for a brief word or two to sum up their occupaton or personality.

5 Personal Interest Skills

Calculate personal interest points by multiplying INT by 2. Allot these points to any skills to round out the investigator (not forgetting fighting and firearms skills, if appropriate).

The number for unarmed combat is your investigator's Fighting (Brawl) skill.

Points not allotted are lost!

6 Combat Values

Determine Damage Bonus & Build by adding STR + SIZ and looking up the result:

STR+SIZ	DB	Build
2 to 64	–2	–2
65 to 84	–1	–1
85 to 124	0	0
125 to 164	+1D4	1
165 to 204	+1D6	2
205 to 284*	+2D6	3
285 to 364	+3D6	4
365 to 444	+4D6	5
445 to 524	+5D6	6

*for each +80 points or fraction thereof, +1D6 DB and +1 Build

Copy your skill points into the Dodge box so that all your combat skills are in one place for handy reference.

Step 3: Decide Skills and Allocate Skill Points

Occupation Skills

After you have chosen an occupation, calculate your occupation skill points using the characteristics specified alongside the occupation. Allocate the resulting total as percentage points among those skills listed for the occupation—your investigator's professional skills. Points should also be allocated to Credit Rating within the range indicated for the occupation. Not all the skills need to have points allotted to them, however points left undistributed are lost. Note that each skill has a number in brackets next to it on the investigator sheet: this is the base chance of success in that skill, and any points allocated to that skill are added to this base number.

Write down the total points for each skill on the investigator sheet (the points you've allocated plus the base chance printed on the investigator sheet). The sheet also has space to write in the half and fifth values for each skill, allowing you to reference them quickly in the middle of a game. A Quick Reference Chart for half and fifth values can be found on page 49. It is advised that you allocate occupation skill points and then personal interest skill points before writing in the half and fifth values alongside the full value for each skill, as personal interest skill points can be used to bolster occupation skills as well as other non-occupation skills (see **Personal Interests** following).

Personal Interests

Investigators also draw upon experience, skills, and knowledge gained from hobbies and other non-professional activities, called personal interests. Multiply the investigator's INT × 2 and allot the points to any skills (which can include adding further points to occupation skills), except Cthulhu Mythos (unless otherwise agreed with the Keeper).

Write down the total points for each skill on the investigator sheet (the points you've allocated plus the base chance printed on the investigator sheet). The sheet also has space to write in the half and fifth values for each skill, allowing you to reference them quickly in the middle of a game. A Quick Reference Chart for half and fifth values can be found on page 49.

Weapons and Firearm skills

Fighting and Firearms skills, and their various specializations, allow an investigator to use weapons. Personal interest or occupation skill points (if applicable) may be spent to raise any of these skills. When an occupation includes the skill of Fighting or Firearms, and no specialization is specified, it is up to the player to choose one or more specializations of that skill (see **Chapter 4: Skills**).

When Choosing an Occupation, there are Some Things to Consider.

Try to have a picture in your mind about who and what your investigator is—your character concept. Look for occupations that suit this concept and add color to it. Remember, rolling up an investigator is all about building up a story of who you want to play in the game. Your characteristics, occupation, sex, and age all help to establish a fully rounded, 'breathing' investigator.

Look through the skills associated with each occupation and see which of these you like the most. Certain skills are likely to appeal to you more. Perhaps you want your investigator to be a man of action, leading you to choose an occupation with skills like Fighting, Climb, and Throw. Alternatively you might decide to create a more studious investigator, with skill in Library Use, Spot Hidden, and Psychology.

Also, you might want to consider your investigator's occupation and skill set in relation to the other players and what kind of investigators they will be playing. Creating a balance of occupations means that the group has a good mix of skills that will benefit everyone. Depending on the style of game and scenario you will be playing, your Keeper might have certain occupations in mind for you to play. Discuss your ideas with the other players in order to build the most appropriate group of investigators for your game. After all, it will be somewhat strange for everyone to turn up with musicians when the scenario is set in the Antarctic!

Remember, it's not what your investigator can or can't do, it's how you decide to 'play' your character that is really important, and that, above all, will often determine your enjoyment of the game!

Credit Rating

An investigator's starting Credit Rating is determined during character creation, based upon the investigator's chosen profession (see **Sample Occupations** page 40). In play, Credit Rating determines the amount of money a character has available (see **Table II: Cash and Assets**). Credit Rating also indicates the general living standards a person can afford, as well as indicating the character's relative status in society (see **Credit Rating** in **Chapter 4: Skills**).

Your investigator's Credit Rating skill begins at zero. The range of starting levels for each profession can be broad,

What the Numbers Mean

Strength

0: Enfeebled: unable to even stand up or lift a cup of tea.
15: Puny, weak.
50: Average human strength.
90: One of the strongest people you've ever met.
99: World class (Olympic weightlifter). Human maximum.
140: Beyond human strength (gorilla or horse).
200+: Monstrous strength (*e.g.* Gla'aki, see **Chapter 14: Monsters, Beasts and Alien Gods**)

Constitution

0: Dead.
1: Sickly, prone to prolonged illness and probably unable to operate without assistance.
15: Weak health, prone to bouts of ill health, great propensity for feeling pain.
50: Average healthy human.
90: Shrugs off colds, hardy and hale.
99: iron constitution, able to withstand great amounts of pain. Human maximum.
140: Beyond human constitution (*e.g.* elephant).
200+: Monstrous constitution, immune to most terrestrial diseases (*e.g.* Nyogtha, see **Chapter 14: Monsters, Beasts and Alien Gods**).

Size

1: A baby (1 to 12 pounds).
15: Child, very short in stature (dwarf) (33 pounds/15 kg).
60: Average human size (moderate height and weight) (170 pounds/75 kg).
80: Very tall, strongly built, or obese. (240 pounds/110 kg).
99: Oversize in some respect (330 pounds/150 kg).
150: Horse or cow (960 pounds / 436 kg).
180: Heaviest human ever recorded (1400 pounds /634 kg).
200+: 1920 pounds / 872 kg (*e.g.* Chaugnar Faugn, see **Chapter 15: Monsters, Beasts and Alien Gods**).
Note: Some humans may exceed SIZ 99.

Dexterity

0: Unable to move without assistance.
15: Slow, clumsy with poor motor skills for fine manipulation.
50: Average human dexterity.
90: Fast, nimble and able to perform feats of fine manipulation (*e.g.* acrobat, great dancer).
99: World class athlete. Human maximum.
120: Beyond human dexterity (*e.g.* tiger).
200+: Lightning dexterity, able to move or perform feats potentially quicker than a human could comprehend.

Appearance

0: So unsightly, others are affected by fear, revulsion, or pity.
15: Ugly, possibly disfigured due to injury or at birth.
50: Average human appearance.
90: One of the most beautiful people you could meet, natural magnetism.
99*: The height of glamour and cool (supermodel or world renowned film star). Human maximum.
Note: *APP is normally used only for humans, and does not exceed 99.

Intelligence

0: No intellect, unable to comprehend the world around them.
15: Slow learner, able to undertake only the most basic math, or read beginner-level books.
50: Average human intellect.
90: Quick-witted, probably able to comprehend multiple languages or theorems.
99: Genius (Einstein, Da Vinci, Tesla, etc.). Human maximum.
140: Beyond human intellect (*e.g.* Elder Things, see **Chapter 14: Monsters, Beasts and Alien Gods**).
210+: Monstrous intellect, able to comprehend and operate in multiple dimensions (*e.g.* Great Cthulhu, see **Chapter 14: Monsters, Beasts and Alien Gods**).

Power

0: Enfeebled mind, no willpower, no magical potential.
15: Weak-willed, easily dominated by those with a greater intellect or willpower.
50: Average human.
90: Strong willed, driven, a high potential to connect with the unseen and magical.
100: Iron will, strong connection to the spiritual 'realm' or unseen world.
140: Beyond human, possibly alien (*e.g.* Yig, see **Chapter 14: Monsters, Beasts and Alien Gods**).
210+: Monstrous magical potential and power beyond human comprehension (*e.g.* Great Cthulhu, see **Chapter 14: Monsters, Beasts and Alien Gods**).
Note: Human POW can exceed 100, but this is exceptional.

Education

0: A newborn baby.
15: Completely uneducated in every way.
60: High school graduate.
70: College graduate (Bachelor degree).
80: Degree level graduate (Master's degree).
90: Doctorate, professor.
96: World class authority in their field of study.
99: Human maximum.

Introducing Harvey Walters

To help illustrate the various rules of Call of Cthulhu, *we are pleased to introduce you to Harvey Walters, the noted 1920s New York journalist and investigator of the supernatural. To differentiate between the person playing Harvey and the actual character of Harvey (the investigator in the game), the player is female and her investigator is male.*

To start, we need to roll-up Harvey's characteristics. The player takes up a fresh investigator sheet and a pencil, and then she rolls some six-sided dice.

*Harvey's player rolled a 4 for Harvey, which when multiplied by 5 gives him a Strength of 20%. This is abysmal. Harvey is exceptionally puny and weak, but the player is not dismayed—*Call of Cthulhu *is an unusual game, and all kinds of investigators are needed. Luckily for Harvey, the player next rolled a 14, which makes a CON of 70%. This is good, and Harvey will be fairly hardy. This may help make up for his low STR.*

Harvey's other characteristics work out as: SIZ of 80% (all that time sitting reading and having no exercise means that it is likely that he is overweight); DEX 60% (a high average); APP 85% (whatever his other flaws, Harvey has a sparkling personality); INT 85% (an excellent score); POW 45% (which gives him 9 Magic Points but a low starting sanity—he begins with 45 SAN); EDU 80% (Harvey can be assumed to have graduated from college). Harvey's player rolls 9 to determine his Luck value, so Harvey begins the game with Luck 45.

His player wants Harvey to be 42 year old. She makes two experience checks for Education. Harvey's EDU is 80. Her first roll of 86 earns a reward of 4 points (1D10). Harvey's Education is now 84. Her second roll of 82 fails to earn any reward. She then reduces his DEX by 5 to 55 and APP by 5 to 80; he's not as spritely as he once was but he's still a handsome chap.

With all of the characteristics done, his player can now write in the half and fifth values for each of them. Harvey's EDU 84 is divided by 2, giving a Half value of 41%. Then divided by 5 for the Fifth value (84 divided by 5, rounded down, equals 16%). Harvey's player writes these scores in the boxes provided on the sheet and repeats the exercise for all the other characteristics.

Now Harvey's Damage Bonus and Build are determined. Harvey Walters has no damage bonus and 0 build, as his STR and SIZ add up to a total of 100. With CON 70 and SIZ 80 totaling 150, Harvey has 15 hit points (150 divided by 10 = 15).

Harvey Walters has STR 20, SIZ 80 and DEX 55. His STR and DEX are each less than his SIZ so Harvey's MOV is 7. He is 42 years of age, and so this is reduced by a further point to MOV 6. Harvey will not be winning many chases.

Harvey Walters is a journalist, working for Enigma Magazine. Journalists use EDU × 4 to calculate their occupation skill points. Harvey's EDU 84 (multiplied by 4) yields 336 points to add to the skills listed for the Journalist occupation, as well as for his Credit Rating value. Harvey's INT is 85, so his personal interest skill point total is 170 points (85 × 2 = 170). These points can be spent as the player desires. Harvey 's player allocated 41 occupation skill points for Credit Rating, this means that he has an Average living standard. He may stay in moderately priced hotels, eat out (economically) and take the occasional taxi. With all of his points spent, his player writes down the half and fifth values for each of the skills on the investigator sheet.

For his backstory, Harvey's player writes 'handsome, well-dressed and a little overweight' for his personal description. She then uses the random tables for the rest of Harvey's backstory. Putting this all down on the sheet, it reads:

- **Personal description:** Handsome, well dressed and a little overweight.
- **Ideology / Beliefs:** Fate. Looks for signs and omens.
- **Significant people:** Uncle Theodore, who inspired a love of archaeology. Harvey will prove himself a better man than his uncle, who was driven mad by his obsessions.
- **Meaningful location:** Study on the upper floor of home.
- **Treasured item:** Archaeological artifacts that belonged to his uncle, now in Harvey's study.
- **Trait:** Ladies' man.

Harvey doesn't need anything else to begin play, just a notebook, pen and a lucky penny. If he were to list a car among his starting gear, this would have to come out of his assets, as a car is not listed within the 1920s Average Income bracket.

Harvey is now ready to begin his adventures!

and the level chosen should reflect the investigator's rank in that profession. For example, "criminal" could be used as a profession for a poor lone pickpocket (Credit Rating 9) or for a wealthy gang boss (Credit Rating 90). Any number of skill points can be invested in Credit Rating within the recommended limits for that profession.

There are six living standards: penniless, poor, average, wealthy, rich, and super rich. Each one determines the lifestyle, type of accommodation, travel, and expenses that a person can comfortably afford on a day-to-day basis.

Step 4: Create a Backstory

Not one man who participated in that terrible raid could ever be induced to say a word concerning it, and every fragment of the vague data which survives comes from those outside the final fighting party. There is something frightful in the care with which these actual raiders destroyed each scrap which bore the least allusion to the matter.

—H. P. Lovecraft, *The Case Of Charles Dexter Ward*

Most of the ideas and abilities that make an investigator interesting and fun to play are a matter of choice—not necessarily dice roll results. Think about what personal history, friends, enemies, and achievements could have led your investigator to delve into the secrets of the Mythos.

There are ten categories listed on the back of the investigator sheet; try to write down at least one entry for the first six (Personal Description, Ideology/Beliefs, Significant People, Meaningful Locations, Treasured Possessions, and Traits). It's not essential to have an entry for each category, but the more you are able to define, the more your investigator comes to life. Further entries may be added or existing ones altered during play.

The categories of Injuries & Scars, Phobias & Manias, Arcane Tomes, Spells & Artifacts, and Encounters with Strange Entities may be written in during play. Of course, some investigators might start the game with a significant injury or scar if implied by your investigator's history—if so, write it in.

An investigator's background serves three functions in the game:

First, as a set of pithy statements that serve as a guide to roleplaying, helping to define your investigator and remind you how he or she relates to the world.

An investigator is about to encounter the Cthulhu Mythos for the first time.

Sample Occupations

The occupations below are just a sample of the possibilities (Chaosium's *Investigator Handbook* provides details for many more). Use these as a guide when creating occupations not listed here. Occupations important in Lovecraft's stories are noted as [Lovecraftian], while those marked with [Modern] are only available for modern-day game settings.

If creating a new occupation, confine the number of skills to eight, otherwise the notion of an occupation being a concentration of knowledge and ability (skills) becomes pointless.

Some occupations, like Hacker, exist only in specific settings such as the modern day. You should choose only those skills appropriate to the historical setting in which your game is taking place. If you're unsure about this, talk to your Keeper.

Skill definitions can be found in **Chapter 4: Skills**.

ANTIQUARIAN [Lovecraftian]—Appraise, Art/Craft (any), History, Library Use, Other Language, one interpersonal skill (Charm, Fast Talk, Intimidate, or Persuade), Spot Hidden, any one other skill.

Credit Rating: 30–70
Occupation Skill Points: EDU × 4

ARTIST—Art/Craft (any), History or Natural World, one interpersonal skill (Charm, Fast Talk, Intimidate, or Persuade), Other Language, Psychology, Spot Hidden, any two other skills.

Credit Rating: 9–50
Occupation Skill Points: EDU × 2 + either POW × 2 or DEX × 2.

ATHLETE—Climb, Jump, Fighting (Brawl), Ride, one interpersonal skill (Charm, Fast Talk, Intimidate, or Persuade), Swim, Throw, any one other skill.

Credit Rating: 9–70
Occupation Skill Points: EDU × 2 + either DEX × 2 or STR × 2.

AUTHOR [Lovecraftian]—Art (Literature), History, Library Use, Natural World or Occult, Other Language, Own Language, Psychology, any one other skill.

Credit Rating: 9–30
Occupation Skill Points: EDU × 4

CLERGY, MEMBER OF THE—Accounting, History, Library Use, Listen, Other Language, one interpersonal skill (Charm, Fast Talk, Intimidate, or Persuade), Psychology, any one other skill.

Credit Rating: 9–60
Occupation Skill Points: EDU × 4

CRIMINAL—one interpersonal skill (Charm, Fast Talk, Intimidate, or Persuade), Psychology, Spot Hidden, Stealth, plus four specialisms from the following: Appraise, Disguise, Fighting, Firearms, Locksmith, Mechanical Repair, and Sleight of Hand.

Credit Rating: 5–65
Occupation Skill Points: EDU × 2 + either DEX × 2 or STR × 2

DILETTANTE [Lovecraftian]—Art/Craft (Any), Firearms, Other Languages, Ride, one interpersonal skill (Charm, Fast Talk, Intimidate, or Persuade), any three other skills.

Credit Rating: 50–99
Occupation Skill Points: EDU × 2 + APP × 2

DOCTOR OF MEDICINE [Lovecraftian]—First Aid, Other Language (Latin), Medicine, Psychology, Science (Biology), Science (Pharmacy), any two other skills as academic or personal specialties (*e.g.* a psychiatrist might take Psychoanalysis).

Credit Rating: 30–80
Occupation Skill Points: EDU × 4

DRIFTER—Climb, Jump, Listen, Navigate, one interpersonal skill (Charm, Fast Talk, Intimidate, or Persuade), Stealth, any two other skills.

Credit Rating: 0–5
Occupation Skill Points: EDU × 2 + either APP × 2, DEX × 2 or STR × 2

ENGINEER—Art/Craft (Technical Drawing), Electrical Repair, Library Use, Mechanical Repair, Operate Heavy Machinery, Science (Engineering), Science (Physics), any one other skill.

Credit Rating: 30–60
Occupation Skill Points: EDU × 4

ENTERTAINER—Art/Craft (Acting), Disguise, two interpersonal skills (Charm, Fast Talk, Intimidate, or Persuade), Listen, Psychology, any two other skills.

Credit Rating: 9-70
Occupation Skill Points: EDU × 2 + APP × 2

FARMER—Art/Craft (Farming), Drive Auto (or Wagon), one interpersonal skill (Charm, Fast Talk, Intimidate, or Persuade), Mechanical Repair, Natural World, Operate Heavy Machinery, Track, any one other skill.

Credit Rating: 9–30
Occupation Skill Points: EDU × 2 + either DEX × 2 or STR × 2

Sample Occupations

HACKER [Modern]—Computer Use, Electrical Repair, Electronics, Library Use, Spot Hidden, one interpersonal skill (Charm, Fast Talk, Intimidate, or Persuade), any two other skills.

Credit Rating: 10–70
Occupation Skill Points: EDU × 4

JOURNALIST [Lovecraftian]—Art/Craft (Photography), History, Library Use, Own Language, one interpersonal skill (Charm, Fast Talk, Intimidate, or Persuade), Psychology, any two other skills.

Credit Rating: 9–30
Occupation Skill Points: EDU × 4

LAWYER—Accounting, Law, Library Use, two interpersonal skills (Charm, Fast Talk, Intimidate, or Persuade), Psychology, any two other skills.

Credit Rating: 30–80
Occupation Skill Points: EDU × 4

LIBRARIAN [Lovecraftian]—Accounting, Library Use, Other Language, Own Language, any four other skills as personal specialties or specialist reading topics.

Credit Rating: 9–35
Occupation Skill Points: EDU × 4

MILITARY OFFICER—Accounting, Firearms, Navigate, two interpersonal skills (Charm, Fast Talk, Intimidate, or Persuade), Psychology, Survival, any one other skill.

Credit Rating: 20–70
Occupation Skill Points: EDU × 2 + either DEX × 2 or STR × 2

MISSIONARY—Art/Craft, First Aid, Mechanical Repair, Medicine, Natural World, one interpersonal skill (Charm, Fast Talk, Intimidate, or Persuade), any two other skills.

Credit Rating: 0–30
Occupation Skill Points: EDU × 4

MUSICIAN—Art/Craft (instrument), one interpersonal skill (Charm, Fast Talk, Intimidate, or Persuade), Listen, Psychology, any four other skills.

Credit Rating: 9–30
Occupation Skill Points: EDU × 2 + either DEX × 2 or POW × 2

PARAPSYCHOLOGIST—Anthropology, Art/Craft (Photography), History, Library Use, Occult, Other Language, Psychology, any one other skill.

Credit Rating: 9–30
Occupation Skill Points: EDU × 4

PILOT—Electrical Repair, Mechanical Repair, Navigate, Operate Heavy Machinery, Pilot (aircraft), Science (Astronomy), any two other skills.

Credit Rating: 20–70
Occupation Skill Points: EDU × 2 + DEX × 2

POLICE DETECTIVE [Lovecraftian]—Art/Craft (Acting) or Disguise, Firearms, Law, Listen, one interpersonal skill (Charm, Fast Talk, Intimidate, or Persuade), Psychology, Spot Hidden, any one other skill.

Credit Rating: 20–50
Occupation Skill Points: EDU × 2 + either DEX × 2 or STR × 2

POLICE OFFICER—Fighting (Brawl), Firearms, First Aid, one interpersonal skill (Charm, Fast Talk, Intimidate, or Persuade), Law, Psychology, Spot Hidden and either of the following as a personal specialty: Drive Automobile or Ride.

Credit Rating: 9–30
Occupation Skill Points: EDU × 2 + either DEX × 2 or STR × 2

PRIVATE INVESTIGATOR—Art/Craft (photography), Disguise, Law, Library Use, one interpersonal skill (Charm, Fast Talk, Intimidate, or Persuade), Psychology, Spot Hidden and any one other skill (*e.g.* Computer Use, Locksmith, Firearms).

Credit Rating: 9–30
Occupation Skill Points: EDU × 2 + either DEX × 2 or STR × 2

PROFESSOR [Lovecraftian]—Library Use, Other Language, Own Language, Psychology, any four other skills as academic or personal specialties.

Credit Rating: 20–70
Occupation Skill Points: EDU × 4

SOLDIER—Climb or Swim, Dodge, Fighting, Firearms, Stealth, Survival and two of the following: First Aid, Mechanical Repair, or Other Language.

Credit Rating: 9–30
Occupation Skill Points: EDU × 2 + either DEX × 2 or STR × 2

TRIBE MEMBER—Climb, Fighting or Throw, Natural World, Listen, Occult, Spot Hidden, Swim, Survival (any).

Credit Rating: 0–15
Occupation Skill Points: EDU × 2 + either DEX × 2 or STR × 2

ZEALOT—History, two interpersonal skills (Charm, Fast Talk, Intimidate, or Persuade), Psychology, Stealth, and any three other skills.

Credit Rating: 0–30
Occupation Skill Points: EDU × 2 + either APP × 2 or POW × 2

Second, they can be called upon during the investigator development phase for the recovery of sanity points (see **Investigator Development Phase**, page 94).

Third, and perhaps most importantly of all, the corruption of the investigator’s background mirrors their loss of sanity and growing knowledge of the Mythos, as all that was once held dear becomes meaningless. During episodes of insanity, or as a result of major wounds, the Keeper may add or amend a background entry. Ultimately the investigator’s only connections to the world are madness and pain.

When crafting background entries, be specific, emotional and emphatic

Try to phrase each entry to emphasize its personal nature. For example, “my wife” identifies the subject, but tells us nothing about the nature of the relationship.

A) Specify a name. Name the person or place, identify the item or concept.

B) Attach a feeling. Start with positive or negative and build from there.

Make it intense, use *love* instead of *like*, use *despise* instead of *dislike*. Be emphatic; use *must* in place of *would prefer*. Try to phrase it in a way that makes it personal and meaningful.

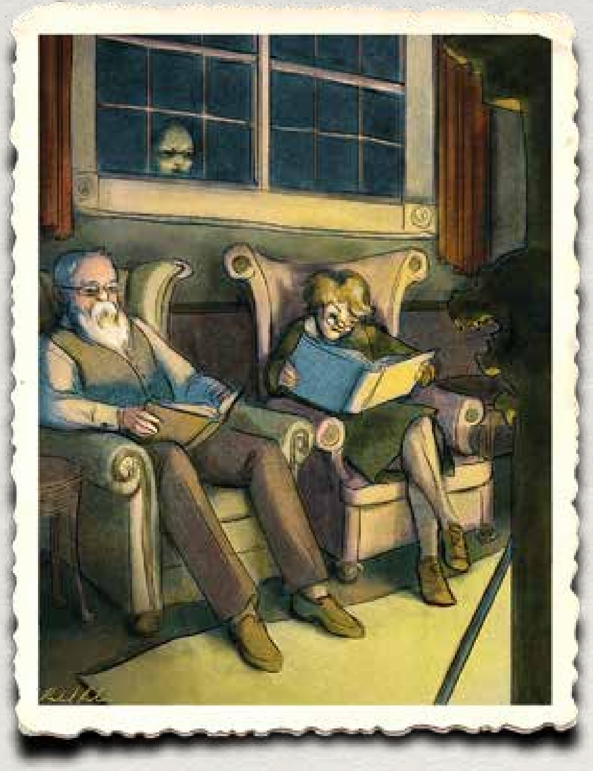
Consider "wife" as a starting point. Now give her a name, 'My wife, Annabel". Now be emotional, “My beloved wife, Annabel". Now be emphatic, "My beloved wife, Annabel. I couldn’t live without her". That short journey delivers a lot more information and context. Of course it could have been developed differently, consider: "My wife Annabel, who makes my life a misery", "My poor wife Annabel; if only we could have a child together".

Using Random Tables for Inspiration

Sometimes coming up with background details on the fly can be difficult. The following random tables provide a way to quickly determine some background details—you can either roll on the tables or simply pick ones that seem suitable, or just use the lists for inspiration.

As appropriate, roll 1D10 on each of the following charts to select an entry for each category. Each option has some examples to get you started. Don’t feel constrained to use what you roll; if it doesn’t mesh with your character concept then roll again or choose a different option. However, don’t dismiss it out of hand; sometimes something that is at first incongruous will add an unexpected but welcome twist to a character.

Above all, be clear that the random tables are there as a springboard for your imagination. Each dice roll will give you something from that realm of life to react to; embrace it or reject it, but be sure to react to it and use it to help fuel your imagination. Weave the background together to make a credible all-round character.



"Dear, did you hear something outside?"

You might be creating a male investigator in his twenties, with no thought of any family. Rolling for ‘significant people’ indicates a child. You may not have considered that your character has a child, but why not? Becoming a father may not have been intentional. Consider the options; you may have had an affair with a married woman, your wife may have died and your child fostered, or you may be happily married with a family.

Personal Description

Think of a distinct look that sums up your investigator’s appearance (APP).

Here are some possibilities (choose rather than roll):

Rugged
Pretty
Smart
Dirty
Youthful
Stout
Elegant
Pale
Rosy
Stuffy
Brawny
Strapping

Handsome
Glamorous
Untidy
Dazzler
Weary
Hairy
Scruffy
Sullen
Tanned
Mousy
Dainty
Gawky

Ungainly
Baby-faced
Dull
Bookish
Plump
Slim
Stocky
Ordinary
Wrinkled
Sharp
Muscular
Frail

Many investigators find that a gun is a necessity.

Ideology/Beliefs

Roll 1D10 or pick one of the following. Take the result and make it specific and personal to your investigator.

1: There is a higher power that you worship and pray to (*e.g.* Vishnu, Jesus Christ, Haile Selassie I).

2: Mankind can do fine without religions (*e.g.* staunch atheist, humanist, secularist).

3: Science has all the answers. Pick a particular aspect of interest (*e.g.* evolution, cryogenics, space exploration).

4: A belief in fate (*e.g.* karma, the class system, superstitious).

5: Member of a society or secret society (*e.g.* Freemason, Women's Institute, Anonymous).

6: There is evil in society that should be rooted out. What is this evil? (*e.g.* drugs, violence, racism).

7: The occult (*e.g.* astrology, spiritualism, tarot).

8: Politics (*e.g.* conservative, socialist, liberal).

9: "Money is power, and I'm going to get all I can" (*e.g.* greedy, enterprising, ruthless).

10: Campaigner/Activist (*e.g.* feminism, equal rights, union power).

Significant People

Roll 1D10 or pick one from each of the two lists below. Take the result and make it specific and personal to your investigator. Think of a name for these people.

First, who?

1: Parent (*e.g.* mother, father, stepmother).

2: Grandparent (*e.g.* maternal grandmother, paternal grandfather).

3: Sibling (*e.g.* brother, half-brother, stepsister).

4: Child (son or daughter).

5: Partner (*e.g.* spouse, fiancé, lover).

6: Person who taught you your highest occupational skill. Identify the skill and consider who taught you (*e.g.* a schoolteacher, the person you apprenticed with, your father).

7: Childhood friend (*e.g.* classmate, neighbor, imaginary friend).

8: A famous person. Your idol or hero. You may never have even met (*e.g.* film star, politician, musician).

9: A fellow investigator in your game. Pick one or choose randomly.

10: A non-player character (NPC) in the game. Ask the Keeper to pick one for you.

Next, roll to determine why that person is so significant to you. Not all of these options will mesh with every person, so you may have to roll more than once or simply pick something that feels appropriate.

1: You are indebted to them. How did they help you? (*e.g.* financially, they protected you through hard times, got you your first job).

2: They taught you something. What? (*e.g.* a skill, to love, to be a man).

3: They give your life meaning. How? (*e.g.* you aspire to be like them, you seek to be with them, you seek to make them happy).

4: You wronged them and seek reconciliation. What did you do? (*e.g.* stole money from them, informed the police about them, refused to help when they were desperate).

5: Shared experience. What? (*e.g.* you lived through hard times together, you grew up together, you served in the war together).

6: You seek to prove yourself to them. How? (*e.g.* by getting a good job, by finding a good spouse, by getting an education).

7: You idolize them (*e.g.* for their fame, their beauty, their work).

8: A feeling of regret (*e.g.* you should have died in their place, you fell out over something you said, you didn't step up and help them when you had the chance).

9: You wish to prove yourself better than them. What was their flaw? (*e.g.* lazy, drunk, unloving).

10: They have crossed you and you seek revenge. For what do you blame them? (*e.g.* death of a loved one, your financial ruin, marital breakup).

Meaningful Locations

Roll 1D10 or pick one of the following. Take the result and make it specific and personal to your investigator. Think of a name for these places.

1: Your seat of learning (*e.g.* school, university).

2: Your hometown (*e.g.* rural village, market town, busy city).

3: The place you met your first love (*e.g.* a music concert, on holiday, a bomb shelter).

4: A place for quiet contemplation (*e.g.* the library, country walks on your estate, fishing).

5: A place for socializing (*e.g.* gentlemen's club, local bar, uncle's house).

6: A place connected with your ideology/belief (*e.g.* parish church, Mecca, Stonehenge).

7: The grave of a significant person. Who? (*e.g.* a parent, a child, a lover).

8: Your family home (*e.g.* a country estate, a rented flat, the orphanage in which you were raised).

9: The place you were happiest in your life (*e.g.* the park bench where you first kissed, your university).

10: Your workplace (*e.g.* the office, library, bank).

Treasured Possessions

Roll 1D10 or pick one of the following. Take the result and make it specific and personal to your investigator.

1: An item connected with your highest skill (*e.g.* expensive suit, false ID, brass knuckles).

2: An essential item for your occupation (*e.g.* doctor's bag, car, lock picks).

3: A memento from your childhood (*e.g.* comics, pocketknife, lucky coin).

4: A memento of a departed person (*e.g.* jewelry, a photograph in your wallet, a letter).

5: Something given to you by your Significant Person (*e.g.* a ring, a diary, a map).

6: Your collection. What is it? (*e.g.* bus tickets, stuffed animals, records).

7: Something you found but you don't know what it is – you seek answers (*e.g.* a letter you found in a cupboard written in an unknown language, a curious pipe of unknown origin found among your late father's effects, a curious silver ball you dug up in your garden).

8: A sporting item (*e.g.* cricket bat, a signed baseball, a fishing rod).

9: A weapon (*e.g.* service revolver, your old hunting rifle, the hidden knife in your boot).

10: A pet (*e.g.* a dog, a cat, a tortoise).

Traits

Roll 1D10 or pick one of the following. Take the result and make it specific and personal to your investigator.

1: Generous (*e.g.* generous tipper, always helps out a person in need, philanthropist).

2: Good with animals (*e.g.* loves cats, grew up on a farm, good with horses).

3: Dreamer (*e.g.* given to flights of fancy, visionary, highly creative).

4: Hedonist (*e.g.* life and soul of the party, entertaining drunk, "live fast and die young").

5: Gambler and a risk-taker (*e.g.* poker-faced, try anything once, lives on the edge).

6: Good cook (*e.g.* bakes wonderful cakes, can make a meal from almost nothing, refined palate).

7: Ladies' man/seductress (*e.g.* suave, charming voice, enchanting eyes).

8: Loyal (*e.g.* stands by his or her friends, never breaks a promise, would die for his or her beliefs).

9: A good reputation (*e.g.* the best after-dinner speaker in the country, the most pious of men, fearless in the face of danger).

10: Ambitious (*e.g.* to achieve a goal, to become the boss, to have it all).

Key Background Connection

Consider your investigator's background, and pick the one entry that you feel is most important. This is their key connection: the one thing above all else that gives meaning to their life. Mark it with star or underline it on the investigator sheet. This connection can aid your investigator in regaining Sanity points (see **Chapter 8: Sanity**).

Everything in the story is open to the Keeper to do with as he or she desires, except for the investigator's key connection. The key connection cannot be destroyed, killed or taken away by the Keeper without first allowing the player the opportunity to roll dice to, in some way, save that key connection.

The idea of the players being able to nominate something in the game world that has immunity may sound daunting (to the Keeper) at first. However, this immunity is quite limited; the key connection can be killed, removed or destroyed by the Keeper, but the investigator to whom they are connected must be involved, or given the option to become involved. In game play this means that the player must be presented with the opportunity to make at least one dice roll to save the connection.

Losing one's key connection during play requires a Sanity roll (1/1D6 Sanity point loss, see **Chapter 8: Sanity**).

Additional Details

Fill in the following details on the investigator sheet.

Birthplace

Most of Lovecraft's stories take place in New England. You can choose to start there if you wish; however your investigator could originate from anywhere in the world. No game penalty or advantage exists for one country or culture over another. The choice can lead to other deductions: for instance, while an investigator born in the United States of America or Canada has a good chance of English as his or her own language, an investigator born in Quebec might learn French at infancy, while one born in Arizona might have Spanish or Navajo, and one born in San Francisco might speak Cantonese.

Gender of the Investigator

The investigator can be male or female. No game rule distinguishes between male and female; neither sex has an advantage over the other. Players are encouraged to play either sex based upon their preference rather than tactical considerations. Some published scenarios may consider the effect of gender in specific societies and historical periods.

Name

The name of the investigator is whatever the player finds entertaining or evocative. Fashions in names change over the decades, and certain names may fit one historical period and setting better than others.

Picture

A space exists on the investigator sheet for you to draw a picture of your investigator. If you prefer, you could cut out a suitable portrait from a magazine or print one from the Internet. It's a useful way to introduce your investigator to the other players. Even a small picture can say a lot.

Step Five: Equip the Investigator

Your investigator's day-to-day living standards are dictated by the Credit Rating score. The likelihood of owning major possessions, such as a house and a car, are also indicated by the Credit Rating score. The Keeper will advise on what other equipment an investigator may start out with. A player may buy additional items, if available for purchase.

Cash and Assets

The following amounts, in US dollars, by period, denote the wealth of an investigator. Cash is readily available to the investigator, whereas wealth that is tied up in assets can only be spent if time is taken to realize the capital.

Living Standards

Credit Rating 0: Penniless

A person that cannot even afford the level of ‘poor‘ is considered penniless.
Accommodation: such a person would be living on the street.
Travel: walking, hitchhiking or stowing away on a train or ship.

Credit Rating 1-9: Poor

Able to afford the bare minimum of a roof over their head and at least one meager meal each day.
Accommodation: restricted to the cheapest rental housing or fleabag hotel.
Travel: public transport of the cheapest sort. Any transport possessed will be cheap and unreliable.

Credit Rating 10-49: Average

A reasonable level of comfort, three meals a day and occasional treat.
Accommodation: an average home or apartment, either rented or privately owned. Expect to stay in moderately priced hotels.
Travel: standard forms of travel can be used, but not first class. In a modern-day period, this person would be likely to own a reliable car.

Credit Rating 50-89: Wealthy

This level of wealth affords luxury and comfort.
Accommodation: a substantial residence, perhaps with some domestic help (butler, housekeeper, cleaner, gardener, etc.) Possibly a second home in the country or abroad. Stay in expensive hotels.
Travel: first class. This person would own an expensive car or equivalent.

Credit Rating 90+: Rich

This level of wealth affords great luxury and comfort.
Accommodation: a plush residence or estate with abundant domestic help (butler, servants, cleaner, gardener, etc.). Second homes in the country and abroad. Stay in top hotels.
Travel: first class. In the modern day this person would own numerous luxury cars.
There is no requirement to make any account for accommodation, food or incidental travel expenses so long as an investigator’s spending falls within the bounds of his or her living standard. Refer to **Table II: Cash and Assets** if the investigator wishes to make more significant purchases.

Credit Rating 99: Super Rich

As Rich, but money is really no object. Individuals in this category are among the richest in the world.

Cross reference the investigator’s Credit Rating with the period to determine the investigator’s available cash, assets and spending level.

Notes:

Cash: Not necessarily carried on the person. The Keeper may ask where it is being kept. For example, if the investigator is traveling abroad, are they keeping it in a money belt or is there someone back home who can wire money to them when requested. This will have an impact if the investigator is robbed or loses their gear.

Spending Level: This is an arbitrary amount below which, for ease of play, no record keeping is required. A character can spend up to his or her spending level with no expenditure of cash. In theory an investigator could spend an amount just below their spending level every day, but in practice it should be used only occasionally—if the Keeper feels a player is exploiting this financial abstraction, a use of assets may be called for. The spending levels exist purely to ease the flow of the game; no one wants to track every penny.

Assets: Assets are the things that your investigator owns at the start of play and the dollar amount on the chart is the total value of those things. The player should note down the dollar amount and decide the form it takes, usually property or investments, or perhaps shares in a business. The standard list of possessions is included within the various brackets of living standards. If your living standard includes a house and car, those things constitute a part of your asset value.

Equipment

The final step is to write down any important items, weapons or equipment your investigator possesses. There’s no need to write a detailed list of everything your character owns—just list the notable items. In many cases, starting investigators don’t really have anything exceptional or worth writing down in the way of equipment—that’s fine as you’ll soon be uncovering all manner of strange and remarkable items during the game. Items that fit the profile of your investigator's living standard do not need to be paid for—you simply own those.

Even if your investigator takes no weapons, he or she may still use them. Perhaps your investigator served in a war, or gained some familiarity with knives or guns while growing up on a farm. Few people in any era are expert with weapons, though often they have passing acquaintance with them. Except for a few occupations like Soldier, additional skill points for Fighting and Firearms normally come out of personal interest skill points.

Refer to the **Equipment lists** (pages 396-400) and **Table XVII: Weapons** (pages 401-405).

Table II: Cash and Assets

1920s:

Credit Rating	Cash	Assets	Spending Level
Penniless (CR 0 or less)	$0.50	None	$0.50
Poor (CR 1-9)	CR x 1 ($1 - $9)	CR x 10 ($10 - $90)	$2
Average (CR 10-49)	CR x 2 ($20 - $98)	CR x 50 ($500 - $2450)	$10
Wealthy (CR 50-89)	CR x 5 ($250 - $445)	CR x 500 ($25,000 - $44,500)	$50
Rich (CR 90-98)	CR x 20 ($1800 - $1960)	CR x 2000 ($180,000 - $196,000)	$250
Super Rich (CR 99)	$50,000	$5M+	$5000

Modern:

Credit Rating	Cash	Assets	Spending Level
Penniless (CR 0 or less)	$10	None	$10
Poor (CR 1-9)	CR x 20 ($20 - $180)	CR x 200 ($200 - $1,800)	$40
Average (CR 10-49)	CR x 40 ($400 - $1,960)	CR x 1,000 ($10,000 - $49,000)	$ 200
Wealthy (CR 50-89)	CR x 100 ($5,000 - $8,900	CR x 10,000 ($500,000 - $890,000)	$1,000
Rich (CR 90-98)	CR x 400 ($36,000 - $39,200))	CR x 40,000 ($3.6M - $3.92M)	$5,000
Super Rich (CR 99)	$1 million	$100 million+	$100,000

Other Ways of Creating Investigators

The bottom line in creating an investigator is that you generate a set of characteristics that fit within the appropriate range of values. The method you use is secondary to this, and different groups will agree on different methods. Some prefer a random approach; others prefer varying degrees of freedom to exchange or modify the values, perhaps with a view to fitting the characteristics to a preconceived character template, or to fit their perception of game balance.

For these reasons, a selection of alternative methods for creating investigators are listed below. The Keeper should discuss and decide which method or combination of methods for creating investigators best suits his or her group.

Option 1: Start Over

Use the default method. If you don't like your dice rolls then scrap them and start again. The Keeper may allow the use of this option whenever a player rolls three or more characteristics that begin below 50.

Option 2: Modifying Low Rolls

Use the default method. If you feel there are too many low rolls (perhaps three or more under 10), roll an additional 1D6 and share out the extra points among the lowest dice rolls before multiplying by 5.

Option 3: Choosing Where to Place Rolled Characteristics

Roll and record five rolls of 3D6 and three rolls of 2D6+6. Multiply each of these eight results by 5.

Allocate the characteristic values as you wish among the eight characteristics. There is a recommended minimum value of 40 for INT and SIZ, although these may be lower, with the Keeper's agreement.

Option 4: Point Buy Characteristics

Share 460 points among the eight characteristics as you wish (within the 15 to 90 range). There is a recommended minimum value of 40 for INT and SIZ, although these may be lower with the Keeper's agreement, and no characteristic can be lower than 15.

Option 5: Quick Fire Method

This method is recommended if you wish to get up and running quickly.

- Allocate 40, 50, 50, 50, 60, 60, 70, 80 where you like among your characteristics.
- Apply **age and EDU modifiers** (see page 32).
- Figure **Damage Bonus** and **Build** (see page 33).
- Figure Hit Points (CON+SIZ divided by 10) and Luck (3D6 × 5).
- Decide an occupation and select eight appropriate occupation skills.
- Allocate the following values among the eight occupation skills and Credit Rating: one at 70%, two at 60%, three at 50% and three at 40% (assign the skills directly to these values and ignore the skill base values). If your chosen profession states a lower Credit Rating skill than 40%, you should set an appropriate Credit Rating skill value and distribute the excess points elsewhere.
- Pick four non-occupation skills and boost them by 20% (adding 20 to the skill base values).
- Roll for background details then elaborate upon them later, during play.
- Start Playing.
- Fill in half and fifth values during play.
- Sort out money if and when you need it.

Option 6: Reaching the Heights of Human Potential

You may have noticed that many characteristics have a maximum of 99, but the dice rolls only allow for a maximum score of 90. If you wish to allow for truly exceptional investigators, allow an extra 1D10 percentage points to distribute as the players' wish among the characteristics. That way, an investigator with INT 90 can boost it to 99 with a roll of 9 on the die.

This option can be used in combination with any other method.

Optional Rule: A Cap on Starting Skill Values

Investigators having high skills should not unbalance the game, given that some skill rolls will require them to roll under a half or a fifth of their skill. Likewise even a 99% Fighting skill can be dodged or fought back against (and a roll of 100 is always a failure).

If you feel that high skills are a concern for your group then simply apply an upper limit for starting skills, such as 75%.

Quick Reference Chart for Half and Fifth Values

Find the characteristic or skill value under the Base Number column, and read across to determine the half (Hard) and fifth (Extreme) values.

Base Number	Half Value (½)	Fifth Value (⅕)	Base Number	Half Value (½)	Fifth Value (⅕)	Base Number	Half Value (½)	Fifth Value (⅕)	Base Number	Half Value (½)	Fifth Value (⅕)
1	0	0	26	13	5	51	25	10	76	38	15
2	1		27			52	26		77		
3			28	14		53			78	39	
4	2		29			54	27		79		
5		1	30	15	6	55		11	80	40	16
6	3		31			56	28		81		
7			32	16		57			82	41	
8	4		33			58	29		83		
9			34	17		59			84	42	
10	5	2	35		7	60	30	12	85		17
11			36	18		61			86	43	
12	6		37			62	31		87		
13			38	19		63			88	44	
14	7		39			64	32		89		
15		3	40	20	8	65		13	90	45	18
16	8		41			66	33		91		
17			42	21		67			92	46	
18	9		43			68	34		93		
19			44	22		69			94	47	
20	10	4	45		9	70	35	14	95		19
21			46	23		71			96	48	
22	11		47			72	36		97		
23			48	24		73			98	49	
24	12		49			74	37		99		
25		5	50	25	10	75		15	100	50	20

1920s Era Investigator

Name Harvey Walters
Player
Occupation Journalist
Age 42 Sex Male
Residence New York City
Birthplace Boston

Characteristics

STR	20	10	4	DEX	55	27	11	POW	45	22	9
CON	70	35	14	APP	80	40	16	EDU	84	42	16
SIZ	80	40	16	INT Idea	85	42	17	Move Rate	6	+1	-1

Hit Points

Major Wound ☐ Max HP 15

Dying Unconscious [✓ 00] 01 02
03 04 05
06 07 08 09 10
11 12 13 14 [✓ 15]
16 17 18 19 20

Sanity

Temp. Insane ☐ Indef. Insane ☐ 45 Max

Insane 01 02 03 04 05 06 07
08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30
31 32 33 34 35 36 37 38 39 40 41 42 43 44 [✓ 45] 46 47 48 49 50 51 52 53
54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76
77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99

CALL of CTHULHU

Magic Points

Max MP 9

00 01 02 03 04
05 06 07 08 [✓ 09]
10 11 12 13 14
15 16 17 18 19
20 21 22 23 24

Luck

Out of Luck 01 02 03 04 05 06 07
08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30
31 32 33 34 35 36 37 38 39 40 41 42 43 44 [✓ 45] 46 47 48 49 50 51 52 53
54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76
77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99

Investigator Skills

☐ Accounting (05%)			
☐ Anthropology (01%)			
☐ Appraise (05%)			
☐ Archaeology (01%)	80	40	16
☐ Art / Craft (05%) Photography	25	12	5
☐			
☐			
☐ Charm (15%)			
☐ Climb (20%)			
Credit Rating (00%)	41	20	8
Cthulhu Mythos (00%)			
☐ Disguise (05%)			
☐ Dodge (half DEX)	27	13	5
☐ Drive Auto (20%)			
☐ Elec Repair (10%)			

☐ Fast Talk (05%)			
☐ Fighting (Brawl) (25%)	25	12	5
☐			
☐			
☐ Firearms (Handgun) (20%)			
☐ Firearms (Rifle/Shotgun) (25%)			
☐			
☐ First Aid (30%)			
☐ History (05%)			
☐ Intimidate (15%)			
☐ Jump (20%)			
☐ Language (Other) (01%) Latin	66	33	13
☐			
☐			
☐ Language (Own) (EDU)	84	42	16

☐ Law (05%)	62	31	12
☐ Library Use (20%)	55	27	11
☐ Listen (20%)	45	22	9
☐ Locksmith (01%)			
☐ Mech. Repair (10%)			
☐ Medicine (01%)			
☐ Natural World (10%)			
☐ Navigate (10%)			
☐ Occult (05%)	30	15	6
☐ Op. Hv. Machine (01%)			
☐ Persuade (10%)	70	35	14
☐ Pilot (01%) Aircraft	50	25	10
☐ Psychology (10%)	65	32	13
☐ Psychoanalysis (01%)			
☐ Ride (05%)			

☐ Science (01%)			
☐			
☐			
☐ Sleight of Hand (10%)			
☐ Spot Hidden (25%)			
☐ Stealth (20%)			
☐ Survival (10%)			
☐ Swim (20%)			
☐ Throw (20%)			
☐ Track (10%)			
☐			
☐			
☐			
☐			
☐			

Weapons

Weapon	Regular	Hard	Extreme	Damage	Range	Attacks	Ammo	Malf.
Unarmed	25	12	5	1d3 + db	-	1	-	-

Combat

Damage Bonus	none		
Build	0		
Dodge	27	13	5

BACKSTORY

Personal Description Handsome, well dressed and a little overweight.

Ideology/Beliefs Believes in fate. Looks for signs and omens.

Significant People Uncle Theodore, who inspired a love of archaeology. Harvey will prove himself a better man than his uncle, who was driven mad by his obsessions.

Meaningful Locations Study on the upper floor of home.

Treasured Possessions *Archaeological artifacts that belonged to his uncle, now in Harvey's study.

Traits Ladies' man.

Injuries & Scars

Phobias & Manias

Arcane Tomes, Spells & Artifacts

Encounters with Strange Entities

GEAR & POSSESSIONS

Notebook & Pen

Camera

CASH & ASSETS

Spending Level Average ($10)

Cash $82

Assets $2,050

Rented apartment

QUICK REFERENCE RULES

Skill & Characteristic Rolls

Levels of Success:	Fumble	Fail	Regular	Hard	Extreme	Critical
	100/96+	>skill	≤ skill	½ skill	⅕ skill	01

Pushing Rolls: Must justify reroll; Cannot Push Combat or Sanity Rolls

Wounds & Healing

First Aid heals 1HP; *Medicine* heals +1d3 HP

Major Wound = loss of ≥ ½ max HP in one attack

Reach 0 HP without Major Wound = ***Unconscious***

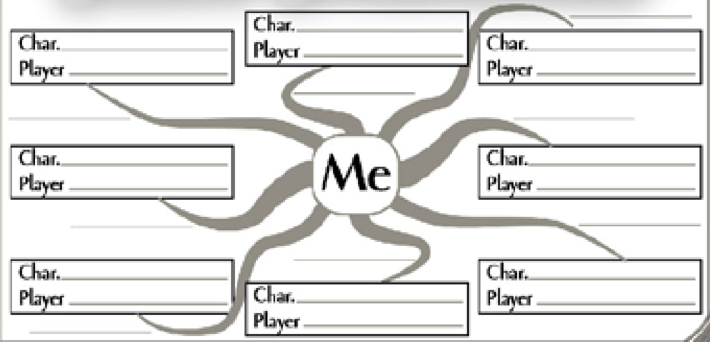
Reach 0 HP with Major Wound = ***Dying***

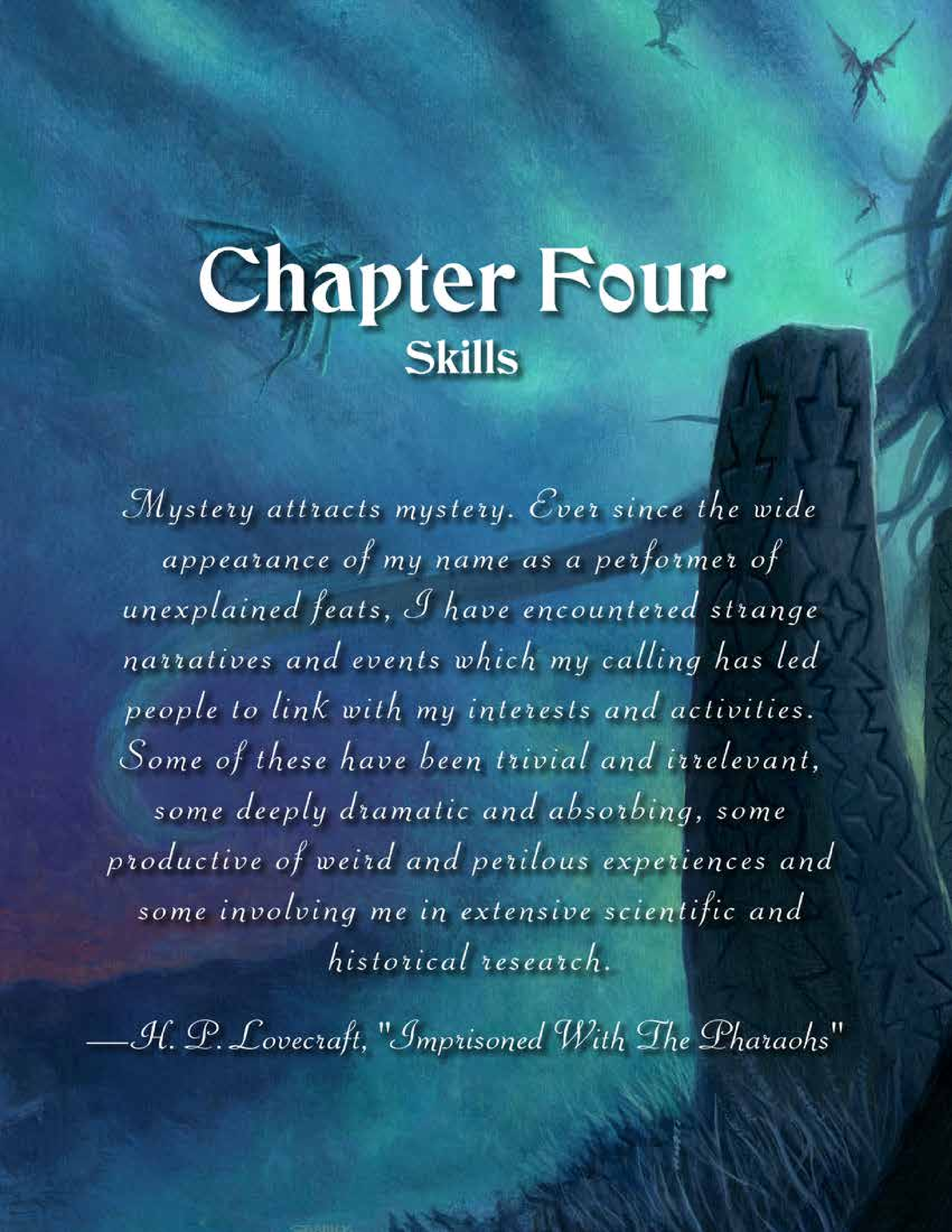
Dying: First Aid = temp. stabilized; then require Medicine

Natural Heal rate (non Major Wound): recover 1HP per day

Natural Heal rate (Major Wound): weekly healing roll

FELLOW INVESTIGATORS





Chapter Four

Skills

> *Mystery attracts mystery. Ever since the wide appearance of my name as a performer of unexplained feats, I have encountered strange narratives and events which my calling has led people to link with my interests and activities. Some of these have been trivial and irrelevant, some deeply dramatic and absorbing, some productive of weird and perilous experiences and some involving me in extensive scientific and historical research.*
>
> *—H. P. Lovecraft, "Imprisoned With The Pharaohs"*

This chapter looks at skills in detail, providing definitions of their use and scope within the game. Each category of skill encompasses a range of possibilities and, to ensure brevity, descriptions have to be general summaries of intent and coverage.

Skill Definitions

Skills represent what is known within a certain era, and some skills are tagged [Modern] to denote that they can only be used in modern-day settings. Some skills are given a generic name, which may not be appropriate for some settings; for example, Drive Auto would not be suitable for a game set in Victorian London, and should be reworded appropriately—in this case as Drive Carriage.

Skill percentiles are not proportions of what is hypothetically knowable. If they were able to stack their respective knowledge on a table like poker chips and measure the difference, a physicist of 60% in the modern day knows much more than a physicist of 90% skill in 1910.

Equally, some skills would be affected by location. A Japanese investigator might have a Law skill of 75% in Japan; however if the same investigator were tested on Spanish law then the Keeper would probably increase the level of difficulty of the roll.

A skill level of 50% is high enough to let a character eke out a living from it. If an investigator rises high in a skill unrelated to their profession, player and Keeper could confer about changing the investigator to a new profession.

Specific situations that arise in your game will require the Keeper to make judgments about how to apply the rules regarding skill use. Some suggestions on how to use the skills in specific circumstances are given under individual skills. This use of suggestions is to encourage the Keeper to make judgments rather than referring to a host of spot rules.

Certain skills embody a wide range of knowledge, such as Art and Craft, Fighting, Firearms, and Science, allowing investigators to specialize in narrower avenues of learning.

Some of the skills detailed below are termed [Uncommon] and are not included on the standard investigator sheet (Artillery, Demolitions, Hypnosis, Read Lips, etc.). If the Keeper wishes to include these extra skills in the game, or if a player wishes to take one, this should be made clear. The Keeper may introduce other skills depending on the setting and period; for example, if one were to set a game in the far future on an alien planet then various new skills might be devised.

Skill Specializations

Some broad skills are broken into specializations. A player may spend skill points to purchase any skill specialization. The generic skill cannot be purchased. Thus a player may spend points in Fighting (Brawl) or Fighting (Spear) but not simply Fighting.

Skill Points: What Do They Mean?

General level of ability by skill value:

01%–05%: Novice: complete amateur.

06%–19%: Neophyte: beginner with a small amount of knowledge.

20%–49%: Amateur: possesses some talent or rudimentary training (hobby level).

50%–74%: Professional: allows a character to eke out a living from the skill. Equivalent to a bachelor's degree in a specific subject.

75%–89%: Expert: advanced expertise. Corresponds with a master's degree or Ph.D.

90%+: Master: among the world's best in the skill.

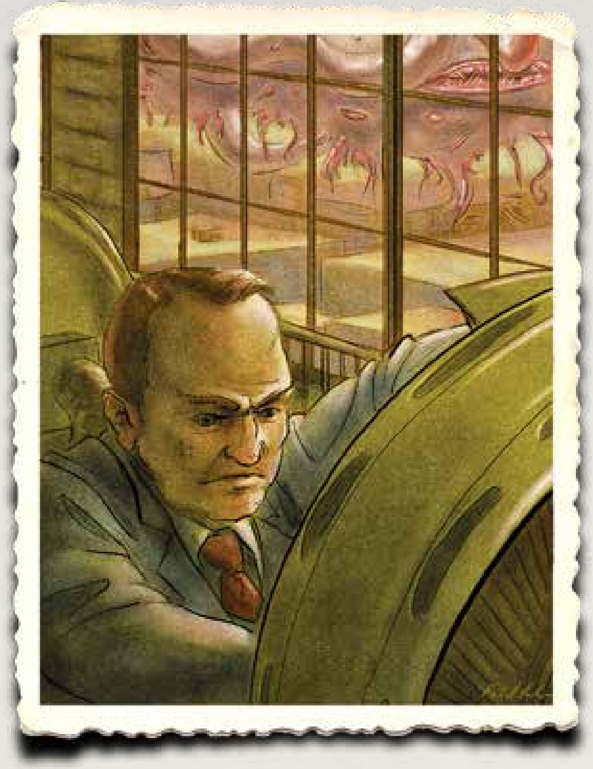
In the case of Art and Craft, Science, and Survival, these skills encompass a wide diversity of specializations. The Keeper must decide on the applicability of a particular specialization to the situation in hand. Depending on the specific situation, the Keeper may allow the use of an alternate specialization at an increased level of difficulty if the Keeper agrees that there is sufficient overlap with that specialization.

Among the specializations there are often transferable skills and knowledge. At the end of this chapter you will find an optional rule for the transferable skill benefit.

The investigators are trying to crack a numerical code. The Keeper calls for a Cryptography skill roll. A player lacking Cryptography asks if they can use their Mathematics skill instead. The Keeper allows the roll at an increased level of difficulty. A Regular success was required when using Cryptography (a roll equal to or under the skill), so a Hard success (a roll equal to or under half the skill) is required when using Mathematics in its place.

Opposing Skill/Difficulty Level

For each skill, entry notes are provided for which skill (if any) works in opposition, and suggestions given for what constitutes a Regular and Hard difficulty level. The Regular difficulty level (requiring a roll of equal to or below the skill value) is the default roll. Where things are significantly more difficult, a Hard difficulty level (requiring a roll of equal to or below half of the skill value) may be required. Rarely



Harvey attempts to repair an electric turbine.

should the Extreme difficulty level (requiring a roll of equal to or below one-fifth of the skill value) be called for—only in the most extreme and dire situations. Sometimes this may be simply that the performance of the skill is greatly hindered, such as when being shot at or pursued, or when conditions are uniquely appalling.

Some examples of where an Extreme difficulty might be called for include:

Demolitions: to defuse an explosive device of a radically different design to any seen before, perhaps of futuristic or alien origin.

Electrical Repair: working on futuristic or alien technology that uses a form of electronics.

Listen: Eavesdropping on a quiet conversation in an extremely noisy environment.

Locksmith: Opening a high security lock with only a piece of wire (*i.e.* no tools); crack open the most secure of bank vaults.

Medicine: Diagnosis and treatment of strange, new, or alien medical ailments.

Psychology: Read someone's intent or determine that a person is lying if their relevant opposing skill (Intimidate, Fast Talk, Persuade, or Charm) is 90% or above.

Pushing Skills

For each skill, a number of examples are provided for what might constitute a "pushed roll" (see page 84 for **Pushing the Roll**), and also some of the possible consequences for failing a pushed roll. The suggestions given should be viewed as simply that—suggestions. The latitude for what could justify a pushed roll is wide, and should be best determined by actions, motivations, and events within the game. Likewise, the consequences of a failed pushed roll will be best served if inspiration is drawn from current game events, non-player characters, and the game world.

Likewise, where appropriate, an example is provided for a possible consequence of an investigator pushing a skill roll while insane. The very fact that the investigator is insane while performing a task heightens the stakes for the roll, as the consequences of a pushed failure will often be all the more extreme (or bizarre).

The examples merely provide ideas, and it is intended that both players and Keepers fashion their own justifications and consequences as appropriate to their games and playing styles.

Combined Skill Rolls

In some situations the Keeper may ask for a roll against more than one skill. Only one dice roll is made; the result is then compared with each of the skills named. The Keeper will specify whether a success is required for both skills or if only one of the skills need be successful.

A deranged cultist suddenly draws a gun on Harvey. The Keeper asks for either a Spot Hidden roll or a Psychology roll from Harvey. A success on either will allow Harvey to anticipate the attacker's action, and perhaps give Harvey a chance to act first. A successful Spot Hidden would allow him to see the gun being drawn by the cultist, while a successful Psychology would allow Harvey to anticipate the cultist's aggressive intent.

Later, Harvey attempts to repair an electric turbine. The item is both mechanical and electrical, so the Keeper asks for a combined Mechanical Repair and Electrical Repair roll. One roll is made, and the result is compared to both skills—in this case both must be successful to achieve the task.

Note the importance of using a single dice roll in the latter example. Harvey has only 10% skill in both Mechanical Repair and Electrical Repair. His chance of success when making one dice roll and comparing it to both skills simultaneously is 10%. If he were to make two successive rolls, first against Mechanical Repair and then against Electrical Repair, his chance of succeeding both would be reduced to 1%.

Skill List

Key:

Ω denotes a skill only available in Modern Era games.

⸙ denotes an uncommon skill not written on the standard investigator sheet.

⛤ denotes a skill that is broken up into various separate skills.

Accounting (05%)
Acting (05%)—*see Art/Craft*
Animal Handling (05%) ⸙
Anthropology (01%)
Appraise (05%)
Archaeology (01%)
Art and Craft (05%) ⛤
Artillery (01%) ⸙
Astronomy (01%)—*see Science*
Axe (15%)—*see Fighting*
Biology (01%)—*see Science*
Botany (01%)—*see Science*
Bow (15%)—*see Firearms*
Brawl (25%)—*see Fighting*
Chainsaw (10%)—*see Fighting*
Charm (15%)
Chemistry (01%)—*see Science*
Climb (20%)
Computer Use (05%) Ω
Credit Rating (00%)
Cryptography (01%)—*see Science*
Cthulhu Mythos (00%)
Demolitions (01%) ⸙
Disguise (05%)
Diving (01%)
Dodge (half DEX)
Drive Auto (20%)
Electrical Repair (10%)
Electronics (01%) Ω
Fast Talk (05%)
Fighting (varies) ⛤
Fine Art (05%)—*see Art and Craft*
Firearms (varies) ⛤
First Aid (30%)
Flail (10%)—*see Fighting*
Flamethrower (10%)—*see Firearms*
Forensics (01%)—*see Science*
Forgery (05%)—*see Art and Craft*
Garrote (15%)—*see Fighting*
Geology (01%)—*see Science*
Handgun (20%)—*see Firearms*
Heavy Weapons (10%)—*see Firearms*
History (05%)
Hypnosis (01%) ⸙
Intimidate (15%)
Jump (20%)
Language (Other) (01%) ⛤
Language (Own) (EDU)
Law (05%)
Library Use (20%)
Listen (20%)
Locksmith (01%)
Machine Gun (10%)—*see Firearms*
Mathematics (01%)—*see Science*
Mechanical Repair (10%)
Medicine (01%)
Meteorology (01%)—*see Science*
Natural World (10%)
Navigate (10%)
Occult (05%)
Operate Heavy Machinery (01%)
Persuade (10%)
Pharmacy (01%)—*see Science*
Photography (05%)—*see Art and Craft*
Physics (01%)—*see Science*
Pilot (01%) ⛤
Psychoanalysis (01%)
Psychology (10%)
Read Lips (01%) ⸙
Ride (05%)
Rifle (25%)—*see Firearms (Rifle/Shotgun)*
Science (01%) ⛤
Shotgun (25%)—*see Firearms (Rifle/Shotgun)*
Sleight of Hand (10%)
Spear (20%)—*see Firearms (or Throw)*
Spot Hidden (25%)
Stealth (20%)
Submachine Gun (15%)—*see Firearms*
Survival (10%) ⛤
Sword (20%)—*see Fighting*
Swim (20%)
Throw (20%)
Track (10%)
Whip (05%)—*see Fighting*
Zoology (01%)—*see Science*

Accounting (05%)

Grants understanding of accountancy procedures and reveals the financial functioning of a business or person. Inspecting the books, one might detect cheated employees, siphoned-off funds, payment of bribes or blackmail, and whether the financial condition is better or worse than claimed. Looking through old accounts, one could see how money was gained or lost in the past (grain, slave-trading, whiskey-running, etc.) and to whom and for what payment was made.

Opposing skill/Difficulty level:
If someone were trying to conceal something, the difficulty level would be based upon the Accountancy skill of the person doing the concealing.

- Regular difficulty: comprehensive and well-documented set of account books.
- Hard difficulty: disorganized and partial accounts.

Pushing examples: taking more time to review documents; visiting banks or businesses to validate findings; double-checking the math and data.

Sample Consequences of failing a Pushed roll: discussions between investigators and third parties alert some enemy faction to the investigators' intentions; a vital part of the accounts is destroyed or lost (perhaps in their tired state the investigator spills coffee over them).

If an insane investigator fails a pushed roll, he or she might be found having partially eaten the accounts.

Animal Handling (05%)[Uncommon]

The ability to command and train domesticated animals to perform simple tasks. The skill is most commonly applied to dogs but may include birds, cats, monkeys, and so on (at the Keeper's discretion). For riding animals, such as horses or camels, the Ride skill is used for breaking in and controlling such mounts.

Opposing skill/Difficulty level:

- Regular difficulty: getting a trained dog to sit, fetch, or attack on command.
- Hard difficulty: getting an untrained or unfamiliar dog to perform a task on command.

Pushing examples: taking greater personal risk, in terms of getting closer to, or directly handling the animal.

Sample Consequences of failing a Pushed roll: the animal attacks the trainer or someone else nearby, most likely causing damage; the animal escapes.

If an insane investigator fails a pushed roll, he or she might be found behaving like the animal they were trying to control.

Anthropology (01%)

Enables the user to identify and understand an individual's way of life through observation. If the skill-user observes another culture from within for a time, or works from accurate records concerning an extinct culture, then simple predictions can be made about that culture's ways and morals, even though the evidence may be incomplete. Studying the culture for a month or more, the anthropologist begins to understand how the culture functions and, in combination with Psychology, may predict the actions and beliefs of those being studied.

Opposing skill/Difficulty level:
The difficulty for this skill is set according to the exposure of the skill-user to their subject.

- Regular difficulty: spending a month or more with the people.
- Hard difficulty level: spending only a week or less with the people.

Pushing examples: taking more time to study the target/s; going "native" for a period; taking an active role in a ceremony, rite, etc.

Sample Consequences of failing a Pushed roll: being attacked or imprisoned by the people studied, due to some perceived transgression of their laws or social mores; suffering severe side-effects as the result of being involved in a ceremony which involved ingesting psychotropic plants.

If an insane investigator fails a pushed roll, he or she will be lost among the culture being studied, for example like Dennis Hopper's photojournalist character in the film *Apocalypse Now*.

Appraise (01%)

Used to estimate the value of a particular item, including the quality, material used, and workmanship. Where relevant, the skill-user could pinpoint the age of the item, assess its historical relevance, and detect forgeries.

Opposing skill/Difficulty level:

- Regular difficulty: an item that was not rare at its time of manufacture, and is made of a common material (*e.g.* 50 year-old gold watch).
- Hard difficulty: an unusual item, perhaps made of uncommon materials (*e.g.* a foreign-made object of several hundred years in age, such as an ancient tome).

Pushing examples: checking an item's validity with another expert; conducting testing; researching an item.

Sample Consequences of failing a Pushed roll: accidentally ruining the item in question; bringing the item to the attention of other people, leading to its theft; activating whatever function the item might serve.

If an insane investigator fails a pushed roll, he or she could destroy the item, believing it to be cursed; alternatively they regard the item as their personal salvation and refuse to give it up to anyone else.

Archaeology (01%)

Allows dating and identification of artifacts from past cultures, and the detection of fakes. Ensures expertise in setting up and excavating a dig site. On inspecting a site, the user might deduce the purposes and way of life of those who left the remains. Anthropology might aid in this. Archaeology also helps identify written forms of extinct human languages.

Opposing skill/Difficulty level:

- Regular difficulty: sufficient time and resources to do the job properly.
- Hard difficulty: a lack of time and/or limited resources.

Pushing examples: taking more time to study the site or item; conducting further research; consulting another expert.

Sample Consequences of failing a Pushed roll: The site is spoiled, with finds ruined through incompetence, vandalism or theft; some higher authority seizes the site or the finds from your control; publicity leads to the finds being stolen.

If an insane investigator fails a pushed roll, he or she keeps digging deeper, ever deeper—the truth is down there somewhere.

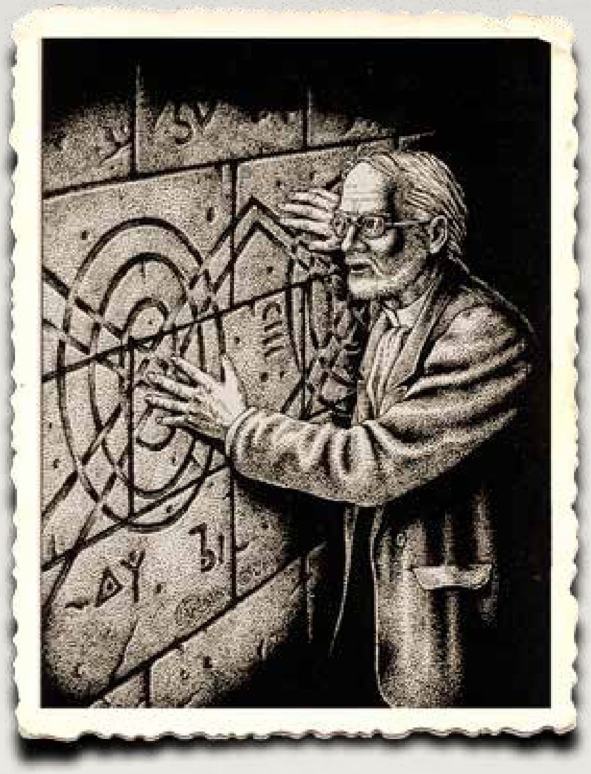
Art and Craft (Specializations) (05%)

The investigator sheet contains blank spaces for specializations of this skill. For example:

- Acting
- Barber
- Calligraphy
- Carpenter
- Cook
- Dancer
- Fine Art
- Forgery
- Writer
- Morris Dancer
- Opera Singer
- Painter and Decorator
- Photographer
- Potter
- Sculptor
- Vacuum-Tube Blower

Many of these examples are skills directly linked to a profession, but the skill may just be a leisure pursuit. You may spend skill points to purchase any skill specialization. The generic "Art and Craft" skill cannot be purchased.

This skill may enable the making or repair of an item—typically requiring equipment and time, to be determined by the Keeper, if necessary. In a situation where graduations of success might be appropriate, a higher level of success indicates the item made is of high quality and/or precision.



"These aren't any hieroglyphs that I know of."

An art or craft skill might also be used to make a duplicate or fake item. In such a case, the difficulty level would depend on the intricacy and distinctiveness of the original to be copied. In the case of faking documentation, a specific specialization (Forgery) is used.

A successful roll might provide information about an item, such as where or when it might have been made, some point of history or technique concerning it, or who might have made it. The holder of a specialism would have a breadth of knowledge within a particular field—knowledge of the subject, its history and contemporary practitioners, as well as the ability to perform it.

Opposing skill/Difficulty level:

- Regular difficulty: making a standard, saleable item.
- Hard difficulty: making a higher quality or particularly intricate piece.

Pushing examples: reworking the object, piece or composition from scratch; conducting further research; checking with another expert.

Sample Consequences of failing a Pushed roll: A vast amount of time and money is wasted in creating a failed attempt; the audience or customer is highly offended or physically injured by some aspect of your work; the critics slam your work, and no one desires your services any longer.

If an insane investigator fails a pushed roll, he or she creates a transgressive work that shocks and causes violent reactions in the viewer—perhaps only the most decadent could appreciate it.

Examples of Art and Craft Specializations

Acting (05%): The performer is trained in theatrical and/or film acting (in the modern era, this may also include television), able to adopt a persona, memorize scripts and utilize stage/movie make-up to alter their appearance. See **Disguise** (page 62).

Fine Art (05%): The artist is accomplished in the art of painting (oils, acrylic, watercolor), as well as sketching in pencil, crayon or pastels. While serious works of art might take many days or months to complete, the artist may quickly sketch accurate impressions, objects and people. The skill also denotes a familiarity with the art world, and the artist may be able to determine a particular artist's work, their school and known history.

Forgery (05%): Adept at fine detail, the user can produce high quality fake documents, be it a person's handwriting, a bureaucratic form or permit, or a duplicate of a tome. The forger will require suitable materials (inks, grades of paper, etc.) as well as an original from which to copy.

A successful roll indicates the forgery will pass a normal, cursory inspection. Someone spending time and thoroughly examining the forgery would use the Appraise skill (opposed by the original forger's skill) when determining if the fake can be spotted.

Photography (05%): Covers both still and motion photography. This skill allows one to take clear pictures, develop them properly and enhance half-hidden detail.

In the 1920s, the user is able to prepare the necessary chemicals to make flashpowder.

In the present day, the skill extends to cover video cameras, video playback equipment, digital photography and digital editing, where the user is adept at the manipulation of digital images. Radically different versions can be created from an original source, such as changing the location of a person in a photograph, who they are with and what they are doing. Those proficient may also be able to detect when an image has been manipulated.

Regular snapshots do not require a skill roll. Rolls would be required to achieve effective candid photographs, or shots that capture fine detail—especially at long range, at speed or in low light. This skill can also allow the investigator to determine if a photograph has been tampered with or fabricated, as well as the angle and position from which a photograph was taken.

Artillery (01%) [Uncommon]

This skill assumes some form of military training and experience. The user is experienced in the operation of field weapons in warfare: able to work in a crew or "detachment" to operate the projection of munitions beyond the range of personal weapons. Many weapons of this nature are too large for a single person to operate, and either an individual cannot use the weapon without a crew or the difficulty level should be raised (at the Keeper's discretion, dependent on the type of weapon employed).

Various specializations exist, depending on the period setting of the game, including cannon, howitzer, mortar and rocket launcher.

Opposing skill/Difficulty level:

- Regular difficulty: if the artillery is well maintained and used in favorable conditions.
- Hard difficulty: if the artillery is poorly maintained or used in a rush and/or while under fire.

Note: as a combat skill, this cannot be pushed.

Charm (15%)

Charm takes many forms, including physical attraction, seduction, flattery or simply warmth of personality. Charm may be used to compel someone to act in a certain way, but not in a manner completely contrary to that person's normal behavior. Charm is opposed by the Charm or Psychology skills.

Charm may be used for bargaining, to haggle the price of an item or service down. If successful, the seller is won over and they may well reduce the price a little.

Opposing skill/Difficulty level:
See **Charm, Fast Talk, Intimidate and Persuade Skills: Difficulty Levels**, page 93.

Pushing examples: overtly flattering the target with affection; presenting an expensive gift; building trust by imparting a secret.

Remember this is about being charming. If the investigator begins to take an alternative approach the Keeper may ask for a different skill to be used. If threats are used, it may become Intimidation; or if a protracted discussion ensues, it may become Persuasion. Switching from one to the other to gain a second roll still constitutes a Pushed roll.

Sample Consequences of failing a Pushed roll: the target takes offence and will have nothing further to do with you; the target is associated in some way with your enemies and, while they may play along with you, they also inform on you; a third party intercedes to prevent you from chatting up their girl.

If an insane investigator fails a pushed roll, he or she falls head over heels in love with their target and will act as if the target had successfully used a Dominate spell (see **Chapter 12: Grimoire**) upon them.

Climb (20%)

This skill allows a character to climb trees, walls and other vertical surfaces with or without ropes and climbing gear. The skill also encompasses rappeling.

Conditions such as firmness of surface, available handholds, wind, visibility, rain, etc., may all affect the difficulty level.

Failing this skill on the first roll indicates that the climb is perhaps beyond the investigator's capability. Failing a pushed roll is likely to indicate a fall with resultant damage. One successful Climb roll should allow the investigator to complete the climb in almost all cases (rather than requiring

Interpersonal Skills: Disambiguation

The relative values in the Charm, Fast Talk, Intimidate, and Persuade skills serve to define a character and how they interact with people.

It is not for the player to nominate which one of these four skills they are using in a given situation. Instead the player should describe what their investigator is doing and saying, and it is then up to the Keeper to decide which of the four skills is appropriate.

- If the investigator is threatening violence or acting aggressively, the skill is Intimidate.
- If the investigator is attempting to befriend or seduce, the skill is Charm.
- If the investigator is using rational arguments and debate over a prolonged time, the skill is Persuade.
- If the investigator is acting quickly to deceive, con, or trick, the skill is Fast Talk.

When Used on Player Characters

Each player (normally) has only one investigator through which they act in the game; it would therefore not be fair to allow one player to dictate the actions of another player's investigator. However, if one player wishes to put pressure on another player's investigator to do their bidding, they might use violence (combat rules) or their investigator's social skills. The former could inflict damage and ultimately death; the latter is subtler.

When one of these four skills is successfully used on an investigator (either by an NPC or another investigator), the player is not compelled to follow the wishes of the other party. If the player refuses to act in accordance with the wishes of the character who is coercing them, the latter can inflict one penalty die on one dice roll (of the coercer's choice) made by the player of the coerced investigator. This penalty die need not be applied to the very next dice roll, but does not last indefinitely. Only one penalty die can be held by one character against any other single character at a time.

repeated rolls). A challenging or longer climb should have an increased difficulty level.

Opposing skill/Difficulty level:

- Regular difficulty: plenty of handholds; perhaps a rope or drainpipe to climb.
- Hard difficulty: few handholds, or surfaces slick with rain.

Pushing examples: reassessing the climb; taking a longer route; straining one's reach.

Sample Consequences of failing a Pushed roll: fall and suffer damage (1D6 damage per ten feet onto grass, or 1D10 damage per 10 feet onto concrete); lose a valuable possession as it falls from your pocket (you may not notice this until later); become stranded, unable to go up or down.

If an insane investigator fails a pushed roll, he or she holds on for dear life and screams at the top of their lungs for as long as they can.

Computer Use (05%) [Modern]

This skill allows the investigator to program in various computer languages; retrieve and analyze obscure data; break into a secured system; explore a complicated network; or detect or exploit intrusions, back doors, and viruses. Special manipulation of a computer system may require this roll.

The Internet places a wealth of information at the fingertips of an investigator. Use of the Internet to find highly specific and/or obscure information may require a combined dice roll for Computer Use and Library Use.

This skill is not needed to use computers when surfing the Internet, collecting email or to run regular commercially available software.

Opposing skill/Difficulty level:

- Regular difficulty: write, analyze and debug a computer program.
- Hard difficulty: decipher and hack into a secure network without being identified or traced.

Pushing examples: taking longer to develop a program; using another's code as a shortcut; using untested software (*e.g.* a virus) to exploit a system.

Sample Consequences of failing a Pushed roll: accidentally erasing the sought-after files, or even corrupting the whole system; leaving evidence or alerting others through your actions; infesting your own computer/network with a virus.

If an insane investigator fails a pushed roll, he or she is lost in cyberspace, and it will require physical intervention to get the person to stop using the computer or look away from the screen.

Credit Rating (0%)

A measure of how prosperous and financially confident the investigator appears to be. Money opens doors; if the investigator is attempting to use his or her financial status to achieve a goal then use of the Credit Rating skill may be appropriate. Credit Rating can be used in place of APP to gauge first impressions.

Credit Rating is not so much a skill as a gauge of financial wealth, and should not be ticked as other skills are. A high Credit Rating can be a useful resource in play, and so should be paid for with skill points when creating an investigator. Each occupation has a starting range for Credit Rating, and skill points should be spent to achieve a rating therein.

Call of Cthulhu is not a game that requires money to be carefully tracked; however, it is useful to know the bounds of an investigator's financial reach—for example, can the investigator afford to employ a team of archaeologists and workers to excavate an Egyptian tomb? An investigator's Credit Rating can change over time. Investigators of the Cthulhu Mythos are prone to insanity, and this may lead to loss of employment and thus a lowering of the investigator's Credit Rating score. See **Credit Rating and Investigator Expenditure** (page 95) for a more in-depth study of Credit Rating and its use.

Opposing skill/Difficulty level:

- Regular difficulty: getting a loan from a bank or business; bypassing a demand for credentials; gaining a line of credit in a store or casino; getting the best table in a fancy restaurant.
- Hard difficulty: obtaining credit or a loan while implicated (or found guilty) in a criminal investigation; gaining favorable attention after being vilified in the media.

Pushing examples: you offer your house and/or other valuables to secure money from a loan shark; you attempt to pressure the bank manager into giving you a loan.

Sample Consequences of failing a Pushed roll: the loan shark turns nasty and directs his boys to teach you a lesson; the bank manager calls the police; you are loaned the money, but it is a ploy to put you in deeper debt with a mobster who plans to buy out your debt and later call on you for a favor.

If an insane investigator fails a pushed roll, he or she loses all faith in capitalism and begins freely handing out his or her money to passersby.

(See **General Living Standards**, page 95 for more details.)

Cthulhu Mythos (0%)

This skill reflects understanding of the inhuman (Lovecraftian) Cthulhu Mythos. It is not founded on the accumulation of knowledge as academic skills are. Rather, it represents the opening and tuning of the human mind to the Cthulhu Mythos. Thus, Cthulhu Mythos skill derived from encountering Deep Ones (for example) is transferable to other situations and entities. Also referred to as "that which man should not know," the Cthulhu Mythos is antithetical to human understanding, and exposure to it undermines human sanity.

No investigator may take points in Cthulhu Mythos as a starting skill (unless agreed with the Keeper). There is no tick-box for Cthulhu Mythos on the investigator sheet, as successful use of the skill does not offer an increase in the investigator's percentiles in the skill. Instead, points in Cthulhu Mythos are gained by encounters with the Mythos that result in insanity, by insane insights into the true nature of the universe, and by reading forbidden books and other Mythos writings. A character's Sanity may never be higher than 99 minus his or her Cthulhu Mythos skill. As Cthulhu Mythos points proliferate, they crowd out Sanity points, and leave the investigator vulnerable.

Whenever spoor or other evidence of Mythos monsters is found, a successful roll against this skill allows the investigator to identify the entity, deduce something about its behavior or guess at some property it may possess. A successful Cthulhu Mythos roll might also allow an investigator to remember some fact concerning the Mythos, identify a spell by seeing it cast, remember that a particular spell or piece of information may be found in a particular Mythos tome, or achieve some other task. The Cthulhu Mythos skill may also be used to manifest magical 'spell-like' effects.

Opposing skill/Difficulty level:
This skill begins at zero and often remains relatively low. The vast majority of skill rolls will be made at regular difficulty.

- Regular difficulty: to correctly identify a mythos entity based upon secondary evidence (spoor, wounds, firsthand accounts).
- Hard difficulty: to identify a mythos entity based upon rumors, legends or minimal evidence; to identify a possible vulnerability or knowledge that grants some minor advantage over a mythos entity after thorough research and firsthand experience.

Pushing examples: getting closer to the creature for a better view; consulting dread tomes, or lore of humans (or otherwise) possessing specialist knowledge; conducting an autopsy to learn more; reading aloud as you retrace the strange cryptograms.

Sample Consequences of failing a Pushed roll: get too close, exposing oneself to harm or suspicion; unwittingly read aloud a passage from a tome that activates a summoning spell; accidentally corrupt or destroy the evidence being studied.

If an insane investigator fails a pushed roll, he or she experiences a vision or revelation that reveals new truths about the Cthulhu Mythos, akin to an insane insight (with possible Cthulhu Mythos skill gain and/or associated Sanity loss)—see **Insane Insight**, page 169.

Demolitions (01%) [Uncommon]

With this skill the user is familiar in the safe use of demolitions, including setting and defusing explosive charges. Mines and similar devices are designed to be easy to set (no roll required) and more difficult to remove or defuse.

This skill also encompasses military-grade demolitions (anti-personnel mines, plastique, etc.)

Given enough time and resources, those proficient may rig charges to demolish a building, clear a blocked tunnel, and repurpose explosive devises (such as constructing low-yield charges, booby-traps, and so on).

Opposing skill/Difficulty level:

- Regular difficulty: to defuse an explosive device. To know where to place charges for greatest effect when destroying a bridge or building.
- Hard difficulty: to defuse an explosive device in limited time.

Pushing examples: taking until the very last second to defuse the bomb; double-checking all the circuits/connections by hand.

Sample Consequences of failing a Pushed roll: if defusing or removing an explosive device, the consequence of failing a pushed roll is clear—it explodes! If using the Demolitions skill to place charges, the consequence of failing a pushed roll may be a failure to detonate at the right time (or at all), or that the detonation fails to have the desired effect (either too great or too little).

If an insane investigator fails a pushed roll, he or she devises the most bizarre method of delivering the explosive, such as strapping it to a cat or to themselves.

Disguise (05%)

To be used whenever you wish to appear to be someone other than whom you are. The user changes posture, costume, and/or voice to enact a disguise, posing as another person or another sort of person. Theatrical makeup may help, as will fake ID.

Opposing skill/Difficulty level:
There are two distinct aspects to this skill: either you are trying to conceal your true identity (such as when the police are looking for you) or you are impersonating someone else.

- Regular difficulty: to convince strangers that you are who you say you are. For example, to return to the scene of a crime that you perpetrated yesterday and escape notice.
- Hard difficulty: to convince professionals in a face-to-face meeting that you are who you say you are. For example, to pass as a bank employee to gain access to a bank vault.

Note that to pass as a specific person in a face-to-face meeting with someone who knows the person being imitated is beyond the scope of this skill, and may well indicate the need for a combined skill roll at a higher difficulty (with Persuade, Charm, or Fast Talk).

Pushing examples: undergoing a fully immersive and intensive preparation (losing oneself in the role); stealing personal items and utilizing them in the disguise; overt exaggeration to confound the target; feigning a sudden attack of illness to disorient the observer.

Sample Consequences of failing a Pushed roll: Being arrested; causing offence, leading to violence or criminal charges; finding that the person being imitated is wanted by a criminal gang who come looking for vengeance.

If an insane investigator fails a pushed roll, the investigator no longer recognizes his or her own face in the mirror, even when the disguise is removed.

Diving (01%) [Uncommon]

The user is trained in the use and maintenance of diving equipment for swimming underwater, including underwater navigation, proper weighting, and emergency procedures.

Prior to the invention of the Aqua-Lung in 1942, rigid diving suits were worn with air pumped from the surface through a connecting tube.

In the modern age, a scuba diver will be familiar with the physics of diving, air pressure, and the physiological processes that occur when breathing with pressurized air.

Opposing skill/Difficulty level:

- Regular difficulty: routine dives using correct and well-maintained equipment.
- Hard difficulty: diving in dangerous conditions or with poorly maintained equipment.

Pushing examples: pushing the limits of the equipment; methodically double-checking equipment; gaining professional assistance.

Sample Consequences of failing a Pushed roll: become trapped underwater; attacked by sea creatures; suffer the bends.

If an insane investigator fails a pushed roll, he or she begins to understand whale-song; all you have to do is follow their instructions.

Dodge (half DEX%)

Allows an investigator to instinctively evade blows, thrown missiles and so forth. A character may attempt to use dodge any number of times in a combat round (but only once against a specific attack; see **Chapter 6: Combat**). Dodge can increase through experience, like other skills. If an attack can be seen, a character can try to dodge it. It is impossible to dodge bullets because they cannot be seen when in motion; the best a character can do is to take evasive action that results in being harder to hit ("diving for cover").

Opposing skill/Difficulty level:
The Dodge skill is mostly used in combat as part of an opposed roll and so no difficulty level is set.

Note: as a combat skill, this cannot be pushed.

Drive Auto (20%)

Anyone with this skill can drive a car or light truck, make ordinary maneuvers, and cope with ordinary vehicle problems. If the investigator wants to lose a pursuer or tail someone, a Drive roll would be appropriate.

Some other cultures might replace this skill with a comparative one; the Inuit might use Drive Dogsled, or a Victorian might use Drive Carriage.

Opposing skill/Difficulty level:

- Regular difficulty: to successfully weave through light traffic at speed to avoid pursuit.
- Hard difficulty: to successfully weave through heavy traffic at speed to avoid pursuit.

Pushing examples: driving the vehicle to its limit; not slowing down, regardless of the risk.

Sample Consequences of failing a Pushed roll: crashing; skidding to a halt, unable to proceed; being pursued by the police.

If an insane investigator fails a pushed roll, he or she will be found behind the wheel of a stationary vehicle making "brum-brum" noises.

Electrical Repair (10%)

Enables the investigator to repair or reconfigure electrical equipment, such as auto ignitions, electric motors, fuse boxes, and burglar alarms. In the present day, this skill has little to do with Electronics. To fix an electrical device may require special parts or tools. Jobs in the 1920s may call for this skill and for Mechanical Repair in combination.

Electrical Repair may also be used in conjunction with modern explosives, such as blasting caps, C-4 plastic explosives, and mines. These weapons are designed to be easy to deploy; only a fumble result will lead to misfire (remember the roll can be Pushed). Defusing explosives is far trickier, as they may be fitted with anti-tamper mechanisms; raise the level of difficulty when disarming explosives—see **Demolitions** skill.

Opposing skill/Difficulty level:

- Regular difficulty: repairing or creating a standard electrical device.
- Hard difficulty: repairing something that is badly damaged; working without the proper tools.

Pushing examples: taking longer to repair or reconfigure the equipment; taking a risky short cut.

Sample Consequences of failing a Pushed roll: take damage from an electric shock; blow the fuses and plunge the building into darkness; wreck the thing you are working on beyond repair.

If an insane investigator fails a pushed roll, he or she attempts to harness the electrical power of living organisms into the device.

Electronics (01%) [Modern]

For troubleshooting and repairing electronic equipment. Allows simple electronic devices to be made. This is a skill for the present day—use Physics and Electrical Repair for electronic developments of the 1920s.

Unlike the Electrical Repair skill, parts needed for electronics work often cannot be jury-rigged: they are designed for precise jobs. Often without the right microchip or circuit board, the skill-user is out of luck unless they can contrive some form of workaround.

Opposing skill/Difficulty level:
Time is a factor in fabrication or repair, and the difficulty level should be lowered if time is unlimited, especially if the character has access to manuals and parts.

If an investigator has the correct parts and instructions, putting together a standard computer should not even require a skill roll.

- Regular difficulty: repairing minor damage to a computer or electronic device — the kind of service one might expect under warranty.
- Hard difficulty: use scavenged parts to jury-rig a tracking device to plant in someone's car.

Pushing examples: taking longer to construct or repair a device; researching new or other methodologies.

Sample Consequences of failing a Pushed roll: fry circuitry or other delicate parts; take damage from electric shock; create a device that does something other than what was intended.

If an insane investigator fails a pushed roll, he or she becomes paranoid, convinced that every item they come across contains electronic bugging devices: the telephone, the television, the refrigerator.

Fast Talk (05%)

Fast Talk is specifically limited to verbal trickery, deception, and misdirection, such as bamboozling a bouncer to let you inside a club, getting someone to sign a form they haven't read, making a policeman look the other way, and so on. The skill is opposed by Psychology or Fast Talk. After a brief period (usually after the fast talker has left the scene) the target will realize that they have been conned. The effect of Fast Talk is always temporary, though it will last longer if a higher level of success is achieved.

Fast Talk may be used to haggle the price of an item or service down. If successful, the seller momentarily thinks that they have struck a good deal; however, if the buyer returns and attempts to purchase another item, the seller may refuse further haggling and even increase the price in order to recoup what they lost on the previous sale!

Opposing skill/Difficulty level:
See **Charm, Fast Talk, Intimidate, and Persuade Skills: Difficulty Levels**, page 93.

Pushing examples: getting up close and personal to the target; talking outlandishly, aiming to confuse the target. Remember this is Fast Talk, so if the investigator begins to take an alternative approach, the Keeper may ask for a different skill to be used; if threats are used, it may become Intimidate, or if a protracted discussion ensues, it may become Persuade. Switching from one to the other to gain a second roll still constitutes a Pushed roll.

Sample Consequences of failing a Pushed roll: cause great offence leading to violence, outrage, or criminal proceedings.

If an insane investigator fails a pushed roll, he or she begins hurling random abusive phrases at people.

Fighting (Specializations) (varies %)

Fighting skill denotes a character's skill in melee combat. You may spend skill points to purchase any skill specialization. The generic "Fighting" skill cannot be purchased. Choose fighting specializations appropriate to your investigator's occupation and history.

Those starting with a Fighting (Brawl) skill of 50% or higher may wish to choose a type of formal training as part of their background to account for his or her skill level. A myriad of fighting styles exist. Martial arts are simply a way of developing a person's Fighting skill. Decide how the character learned to fight, whether it be formal military training, martial arts classes, or learned the hard way as a result of street-fighting. The term brawl might feel too crude for a skilled martial artist and could be replaced (with "Karate" for example) if a player so wished.

Note: as a combat skill, this cannot be pushed.

Fighting specializations:

Axe (15%): use this skill for larger wood axes. A small hatchet can be used with the basic brawling skill. If thrown, use Throw skill.

Brawl (25%): includes all unarmed fighting and basic weapons that anyone could pick up and make use of, such as clubs (up to cricket bats or baseball bats), knives, and many improvised weapons, such as bottles and chair legs. To determine the damage done with an improvised weapon, the Keeper should refer to the weapon chart and pick something comparable.

Chainsaw (10%): the first gasoline-powered, mass-produced chainsaw appeared in 1927; however, earlier versions existed.

Flail (10%): nunchaku, morning stars, and similar medieval weapons.

Garrote (15%): any length of material used to strangle. Requires the victim to make a Fighting Maneuver to escape, or suffer 1D6 damage per round.

Spear (20%): lances and spears. If thrown, use Throw skill.

Sword (20%): all blades over two feet in length.

Whip (05%): bolas and whips.

Note: Thrown knives use the Throw skill.

Weapons and their skill categories are listed in **Table XVII: Weapons** (pages 401-405). The above specializations may not cover all weapons, but where possible try to fit other weapons into one of the above categories. Chainsaw is included as a weapon because of its use in numerous films, but players should note that the chance of a fumble is doubled and that they risk killing their investigator (or losing a limb) should this happen.

Firearms (Specializations) (varies %)

Covers all manner of firearms, as well as bows and crossbows. You may spend skill points to purchase any skill specialization. The generic "Firearms" skill cannot be purchased. Choose specializations appropriate to your investigator's occupation and history.

Note: as a combat skill, this cannot be pushed.

Firearms specializations:

Bow (15%): use of bows and crossbows, ranging from medieval longbows to modern, high-powered compound bows.

Handgun (20%): use for all pistol-like firearms when firing discrete shots. For machine pistols (MAC-11, Uzi pistol, etc.) in Modern era games, use the Submachine Gun skill when firing bursts.

Heavy Weapons (10%): use for grenade launchers, anti-tank rockets, etc.

Flamethrower (10%): weapons projecting a stream of ignited flammable liquid or gas. May either be carried by the operator or mounted on a vehicle.

Machine Gun (10%): weapons firing bursts from a bipod or tripod mounted weapon. If single shots are fired from a bipod, use Rifle skill. The differences between assault rifle, submachine gun and light machine gun are tenuous today.

Rifle/Shotgun (25%): with this skill any type of rifle (whether lever-action, bolt-action or semi-automatic) or scatter-gun can be fired. Since the load from a shotgun expands in a spreading pattern, the user's chance to hit does not decrease with range, but the damage dealt does. When an assault rifle fires a single shot (or multiple singles) use this skill.

Submachine Gun (15%): use this skill when firing any machine pistol or submachine gun; also for assault rifles set on burst.

Note: Thrown knives use the Throw skill.

Firearms are listed in the **Table XVII: Weapons** (pages 401-405).

First Aid (30%)

The user is able to provide emergency medical care. This might encompass: applying a splint to a broken leg, stemming bleeding, treating a burn, resuscitating a drowning victim, dressing and cleaning a wound, etc. First Aid cannot be used to treat diseases (where the Medicine skill is required).

To be effective, First Aid must be delivered within one hour, in which case it grants 1 hit point. It may be attempted once, with subsequent attempts constituting a Pushed roll. Two people can work together to administer First Aid, with a success granted if either one of them rolls a success. Successful use of First Aid can rouse an unconscious person to consciousness. A character is limited to one successful treatment of both First Aid and Medicine until further damage is taken.

When treating a dying character, successful First Aid stabilizes him or her for one hour and grants 1 temporary hit point. At the end of the hour, and each hour thereafter, the character must make a successful CON roll to remain stabilized, otherwise (with a failed CON roll) the character is dying and loses the temporary hit point and must now make a CON roll per round thereafter to stave-off death. If the character survives until the following round, First Aid can be attempted again (by up to two individuals). This can be continued (without constituting a Pushed roll) until stabilization or death.

First Aid (and only First Aid) can save the life of a dying character, after which they must receive a successful Medicine roll or be hospitalized. Thus, First Aid is an important skill to have, alongside Medicine, if you wish to be an effective medic.

Opposing skill/Difficulty level:

- Administering First Aid to a fellow human is always of Regular difficulty level. If one were treating an alien being whose physiology was unfamiliar, the difficulty level would be higher.

Pushing examples: taking longer to treat the patient; employing high-risk methods to stabilize the wound.

Sample Consequences of failing a Pushed roll: make things worse, causing an additional point of damage.

If an insane investigator fails a pushed roll, he or she feels compelled to "heal" the person, even if it means amputation or worse. In effect their endeavors constitute physical attacks which may lead to murder if they are not stopped.

History (05%)

Enables an investigator to remember the significance of a country, city, region, or person, as pertinent. A successful roll might be used to help identify tools, techniques, or ideas familiar to ancestors, but little known today.

Opposing skill/Difficulty level:

- Regular difficulty: to recall some pertinent and useful information.
- Hard difficulty: to know some obscure, detailed and useful information.

Pushing examples: taking more time to examine; conducting further research; consulting another expert; hiring assistants to conduct detailed research, taking months, and at a huge cost.

Sample Consequences of failing a Pushed roll: consultations alert your adversaries, who become aware of your intent; your facts are erroneous and lead you into danger; much time and money is wasted on fruitless research.

If an insane investigator fails a pushed roll, he or she is convinced that they are somehow displaced in time, or perhaps they start believing they are living in a historic period, dressing and speaking in an archaic manner.

Hypnosis (01%) [Uncommon]

The user is able to induce a trancelike state in a willing target who experiences heightened suggestibility, relaxation, and possible recall of forgotten memories. The limits of hypnotism should be decided by the Keeper to fit their game; it may be that only willing subjects can be hypnotized, or the Keeper may allow it to be used on unwilling targets in a more aggressive manner.

This skill may be utilized as hypnotherapy on those suffering mental trauma, reducing the effects of a phobia or mania in a patient (successful use means that the patient overcomes the phobia or mania on one occasion). Note that a series of successful hypnotherapy sessions may be needed to fully cure someone of a phobia (minimum of 1D6 sessions, at the Keeper's discretion).

Opposing skill/Difficulty level:

- Hypnosis is opposed with Psychology or POW for an unwilling subject.

Pushing examples: increasing your influence on the target by ensuring their full and undivided attention; assaulting the target's senses with confusing lights or props; the use of drugs to make the target more susceptible to suggestion.

Sample Consequences of failing a Pushed roll: some past memory or trauma is bought to the surface, causing the target 1D6 Sanity loss; the target falls into a trance, causing them to walk in front of a bus at a later time; the target's mind (or the investigator's mind) is temporarily emptied, allowing possession by a malevolent entity.

If an insane investigator fails a pushed roll, his or her mind regresses to a childlike state until treatment is administered.

Intimidate (15%)

Intimidation can take many forms, including physical force, psychological manipulation, and threats. It is used to frighten or compel a person to act in a certain way. Intimidate is opposed by Intimidate or Psychology.

Backing up intimidation with a weapon or some other powerful threat or incentive may reduce the difficulty level. When Pushing an Intimidation roll, one possible consequence of failure is carrying out one's threat, perhaps beyond the level of that which was intended.

Intimidate may be used to force down the price of an item or service. If successful, the seller may reduce the price, or hand the item over free of charge, but depending on the situation they may later report the incident to the police or to members of the local organized crime gang.

Opposing skill/Difficulty level:
See **Charm, Fast Talk, Intimidate and Persuade Skills: Difficulty Levels**, page 93.

Pushing examples: Causing actual physical harm to the target or to something or someone that the target cares about. Remember that this is Intimidation; if the investigator begins to take an alternative approach, the Keeper may ask for a different skill to be used. If the threats are retracted and the investigator then tries to befriend the target, it may become Charm; or if a protracted and unthreatening discussion ensues, it may become Persuade. Switching from one to the other to gain a second roll still constitutes a Pushed roll.

Sample Consequences of failing a Pushed roll: accidentally pulling the trigger of the gun you're waving in the target's face; the target's mind snaps, resulting in violence or inane babbling, after which no more can be gained; the target simply laughs in your face and won't break no matter what you do; the target somehow turns the tables and intimidates the intimidator.

It is important to note that Pushing an Intimidate roll means taking things to the limit. This could involve days of interrogation, or an ultimatum with a gun to the head. Either way, a Pushed roll either gains the required information or renders some kind of end to the situation.

If an insane investigator fails a pushed roll, he or she becomes intensely fearful of the target and does their bidding.

Jump (20%)

With success, the investigator may leap up or down vertically, or jump horizontally from a standing or running start. When falling, Jump may be used to lessen the potential fall damage.

Judgment must be exercised as to what constitutes a regular jump, a hard jump or an extreme jump (respectively requiring Regular success, Hard success, and Extreme success). As a guide, a regular success would be required for an investigator to safely leap down vertically to his or her own height, jump horizontally from a standing start across a gap for a distance equal to the jumper's own height, or run and then jump horizontally to a distance of twice the jumper's own height. One might achieve double this distance with an Extreme success, although bear in mind the world record for the long jump is around 29 feet.

If falling from a height, a successful Jump prepares for the fall, reducing resultant damage by half.

Opposing skill/Difficulty level:

- Regular difficulty: safely leap down vertically a distance equal to the jumper's own height; jump horizontally from a standing start, across a gap for a distance equal to the jumper's own height; run and then jump horizontally to a distance of twice the jumper's own height.
- Hard difficulty: as for a regular difficulty but increase distances by 50%; perhaps attempting to jump from a rooftop and through the window of a neighboring building across the alley.

Pushing examples: Delaying and taking time to assess the jump; throwing all your weight and force behind the jump—really stretching for it. In some instances a Pushed roll is not possible; if one leaps across an abyss one cannot have a second attempt. However, if one is trapped in a pit and jumping to escape, one could have any number of attempts, which would then be summarized by one Pushed skill roll.

Sample Consequences of failing a Pushed roll: fall and suffer physical harm; achieve the jump but a valuable possession (of the Keeper's choice) is dropped in the process.

If an insane investigator fails a pushed roll, he or she will become convinced that they can fly.

Language, Other (Specializations) (01%)

When choosing this skill, the exact language must be specified and written next to the skill. An individual can know any number of languages. The skill represents the user's chance to understand, speak, read and write in a language other than his or her own.

Ancient or unknown languages (such as Aklo, Hyperborean, etc.) should not be chosen (unless agreed with the Keeper), but ordinary earthly languages may be. The Keeper may raise the difficulty level if archaic speech or writing in that language is encountered. A single successful Other Language roll normally allows comprehension of an entire book.

Suggestions regarding the Other Languages skill:

- At 5% skill a language can be correctly identified without need for a roll.
- At 10% skill simple ideas can be communicated.
- At 30% transactional requests can be understood.
- At 50% skill a person is fluent.
- At 75% skill in a character can pass for a native speaker of a foreign language.
- To identify a present-day human language (unknown to the investigator), use a Know roll.
- To identify an extinct human language, use an Archaeology or History roll.
- To identify an alien language, use a Cthulhu Mythos or possibly an Occult roll.

Opposing skill/Difficulty level:
Regular conversation, perhaps with pauses for clarification (when speaking to a less than fluent foreign speaker) does not require a roll for those who are fluent.

- Regular difficulty: conversation (perhaps at speed); written material containing a few technical or uncommon terms.
- Hard difficulty: high content of unusual technical terms; historically archaic phrases; speaker has unusual dialect.

Pushing examples: taking longer to think through the words you want to say; taking long pauses to answer what you have been told; referencing other books to make a translation.

Sample Consequences of failing a Pushed roll: exaggerated or loud discussions between investigators and third parties alert some enemy faction to the investigators' intentions; a word or phrase is misunderstood (perhaps the meaning is reversed); the listener takes offense to an unintentional slur, and they respond with their fists, or turn everyone in the neighborhood against you.

If an insane investigator fails a pushed roll, he or she begins to speak in tongues, or imagines that they are using the Enochian language.

Language (Own) (EDU%)

When choosing this skill, the exact language must be specified and written next to the skill. In infancy and early childhood, most humans use a single language. The tongue chosen by the player for the Own Language automatically starts as equal to the investigator's EDU characteristic; thereafter the investigator understands, speaks, reads, and writes at that percentage or higher (if further skill points are added during investigator creation).

Opposing skill/Difficulty level:
Normally no skill roll is necessary to use Own Language. Even when technical, archaic, or esoteric terms are used, if both parties are sympathetic to each other and there is sufficient time for conversation, most things should be covered without a die roll.

If a document is extremely difficult to read or in an archaic dialect, the Keeper may require a roll.

Pushing examples: see **Language (Other)** skill, above.

Law (05%)

Represents the chance of knowing pertinent law, precedent, legal maneuvers or court procedure. The practice of law as a profession can lead to great rewards and political office, but it requires intense application over many years—a high Credit Rating is also usually crucial in this regard. In the United States, the State Bar of a particular state must sanction one's practice of law.

When in a foreign country the level of difficulty may be increased when using this skill, unless the character has spent many months studying that nation's legal system.

Opposing skill/Difficulty level:

- Regular difficulty level: understanding and utilizing the details of a relevant law or legal procedure.
- Hard difficulty: remembering or understanding an obscure legal precedent, or cross-examining a highly competent hostile witness.

Pushing examples: delaying to consider your argument; explaining in high detail the nuances of the case/situation; taking significant time to conduct research; bending the letter of the law to drive your argument.

Sample Consequences of failing a Pushed roll: misinterpreting a law or stepping outside of the accepted legal procedure leads you to break the law and draws police attention; wasting valuable time and money on research and legal fees; you are held in contempt of court and thrown in the cells for at least 24 hours.

If a Pushed roll is failed, an insane investigator will now believe that he or she is above the law.

Library Use (20%)

Library Use enables an investigator to find a piece of information, such as a certain book, newspaper, or reference in a library, collection of documents or database, assuming the item is there. Use of this skill marks several hours of continuous search.

This skill can locate a locked case or rare-book special collection, but Persuade, Fast Talk, Charm, Intimidate, Credit Rating, or special credentials may have to be used to get access to the books or information in question.

Opposing skill/Difficulty level:

- Regular difficulty: locating a book or piece of information in a library.
- Hard difficulty: identifying a piece of information in a disorganized library, or if you are extremely pressed for time.

Pushing examples: pressing the librarian for extensive assistance; taking longer to systematically work through the stacks.

Sample Consequences of failing a Pushed roll: finding a similar book, containing misleading information, which will lead the investigators into danger; entanglement with an adversary—perhaps they are alerted to your research and act against you, or they check out the book you are searching for (or simply tear out the pages in question); getting into an argument with the librarian, resulting in your library membership being revoked.

If an insane investigator fails a pushed roll, he or she hoards books, cutting out pages to stick to their bedroom wall, making copious bizarre notes, linking the pages with threads of cotton and pins. Alternatively, the investigator is obsessed with finding the correct book or piece of information, spending all of their time pilfering and poring over books.

Listen (20%)

Measures the ability of an investigator to interpret and understand sound, including overheard conversations, mutters behind a closed door, and whispered words in a cafe. The Keeper may use it to determine the course of an impending encounter: was your investigator awakened by that cracking twig? By extension, a high Listen skill can indicate a good level of general awareness in a character.

Opposing skill/Difficulty level:
Listen can be opposed by Stealth when someone is creeping up on you.

- Regular difficulty: hearing something approaching you (with a Stealth skill of below 50); eavesdropping on a nearby conversation.
- Hard difficulty: hearing something creep up on you (with a Stealth skill of 50 to 89); eavesdropping on whispered conversation.

Pushing examples: stopping dead still and listening; getting closer to the presumed source (*e.g.* putting your ear to the train track or the door); telling everyone to be quiet (making a noise yourself) and then listening.

Sample Consequences of failing a Pushed roll: the "thing" has caught you unawares (you are surprised); you misheard the conversation and get the facts mixed up; you are caught trying to eavesdrop, and find yourself in a very embarrassing predicament.

If an insane investigator fails a pushed roll, he or she becomes overly sensitive to all sounds and is unable to operate without earplugs or similar.

Locksmith (01%)

A locksmith can open car doors, hot-wire autos, jimmy library windows, figure out Chinese puzzle boxes, and penetrate ordinary commercial alarm systems. The user may repair locks, make keys, or open locks with the aid of skeleton keys, picks and other tools. Especially difficult locks may be of a higher difficulty level.

Library Use will turn up shocking clues.

Opposing skill/Difficulty level:

- Regular difficulty: opening or repairing a standard lock.
- Hard difficulty: opening a high-security lock.

Pushing examples: completely dismantling the lock; taking longer; using force to pry the mechanism.

Sample Consequences of failing a Pushed roll: the lock is damaged beyond repair (perhaps your lock pick has snapped off inside the lock); you break the puzzle box (perhaps only smashing it will open it now); you trip an alarm, or make enough noise for someone or something to come looking…

If an insane investigator fails a pushed roll, he or she gives up on the lock in question and realizes the higher purpose of unlocking their own mind; a veil has been lifted from their eyes, and they see the world in a new way that makes complete sense to them, but no sense to anyone of sound mind.

Lore (01%) (Specializations) [Uncommon]

This skill represents a character's expert understanding of a subject that falls outside the normal bounds of human knowledge. Specializations of Lore should be specific and unusual, such as:

- Dream Lore
- *Necronomicon* Lore (*e.g.* history of)

- UFO Lore
- Vampire Lore
- Werewolf Lore
- Yaddithian Lore

Where the Keeper wishes to test an investigator's knowledge of something that falls within the bounds of one of these fields of Lore, but the investigator lacks the relevant Lore specialization, the Keeper may for allow for another (more general) skill to be used but require a higher level of success. For example, if the Keeper were testing a modern-day investigator's knowledge of alien abductions in the 1980s, he or she could ask for either a Regular success using UFO Lore or a Hard success using History.

Lore skills are also used as a shorthand method of communicating the knowledge of a non-player character to the Keeper. In the main, knowledge is represented by the EDU characteristic and specific skills, such as History or Cthulhu Mythos. The Keeper should decide when the Lore skill should be incorporated into the game—usually only when a particular area of specialist knowledge is central to the campaign being played.

Mechanical Repair (10%)

This allows the investigator to repair a broken machine or to create a new one. Basic carpentry and plumbing projects can be performed, as well as constructing items (such as a pulley system) and repairing items (such as a steam pump). Special tools or parts may be required. This skill can be used to open common household locks, but nothing more advanced—see the **Locksmith** skill for more complex locks. Mechanical Repair is a companion skill to Electrical Repair, and both may be necessary to fix complex devices, such as a car or an aircraft.

Opposing skill/Difficulty level:

- Regular difficulty: repair or create a simple device; open a basic lock.
- Hard difficulty: repair a very badly damaged device; create a complex device with limited resources.

Pushing examples: completely dismantling the device; taking longer; risk using excessive force to "knock" the device into action (*e.g.* hitting the thing until it works).

Sample Consequences of failing a Pushed roll: you have broken the device beyond repair; you hurt yourself while working on the device (perhaps cutting your hand, etc.); you become obsessed with the device and find you have spent the whole day and night working on it.

If an insane investigator fails a pushed roll, he or she fills a telephone directory-sized notepad with scribbled designs, culminating in the creation of a bizarre device using organic matter and household appliances.

Medicine (01%)

The user diagnoses and treats accidents, injuries, diseases, poisonings, etc., and makes public health recommendations. If an era has no good treatment for a malady, the effort is limited, uncertain, or inconclusive. The Medicine skill grants knowledge of a wide variety of drugs and potions, natural and man-made, and understanding of the side effects and contraindications.

Treatment using the Medicine skill takes a minimum of one hour and can be delivered any time after damage is taken, but if this is not performed on the same day, the difficulty level is increased (requiring a Hard success). A person treated successfully with Medicine recovers 1D3 hit points (in addition to any First Aid they have received), except in the case of a dying character, who must initially receive successful First Aid to stabilized them before a Medicine roll is made.

A character is limited to one treatment of First Aid and Medicine until further damage is taken (except in the case of a dying character who may require stabilizing with First Aid multiple times). Successful use of Medicine can rouse an unconscious person to consciousness.

In treating Major Wounds, successful use of the Medicine skill provides the patient a Bonus die on their weekly recovery roll.

The Keeper may grant automatic success for medical treatment in a contemporary, well-equipped hospital.

Opposing skill/Difficulty level:

- Regular difficulty: diagnosis and treatment of standard medical ailments, with access to equipment (at least a doctor's bag containing drugs and instruments) and a suitable environment.
- Hard difficulty: diagnosis and treatment in a dirty and unsafe environment, with the minimum of equipment.

Pushing examples: consulting with colleagues; conducting further research; trying something experimental or more risky; performing some form of clinical experiment.

Sample Consequences of failing a Pushed roll: you misdiagnose the ailment and you worsen the patient's condition (perhaps even killing them); your good standing comes into question and you are investigated for malpractice. In the case of a dying character, if a Pushed Medicine roll is failed, the patient dies.

If an insane investigator fails a Pushed roll, the results will be disturbing in the extreme, perhaps involving amputation or blood poisoning as a result of failed attempts to graft animal parts to the person.

Natural World (10%)

Originally the study of plant and animal life in its environment. By the nineteenth century, this study had long separated into a range of academic disciplines (Biology, Botany, etc.) As a skill, Natural World represents the traditional (unscientific) knowledge and personal observation of farmers, fishermen, inspired amateurs, and hobbyists. It can identify species, habits, and habitats in a general way, and identify tracks, spoors, and calls, as well as allowing guesses as to what may be important to a particular species. For a scientific understanding of the natural world, one should look to the Biology, Botany and Zoology skills.

Natural World may or may not be accurate—this is the region of appreciation, judgment, folk tradition, and enthusiasm. Use Natural World to judge horseflesh at the county fair, or decide whether a butterfly collection is excellent or just excellently framed.

Opposing skill/Difficulty level:

- Regular difficulty: identifying a particular species; remembering some common lore; knowing the best place to catch some fish.
- Hard difficulty: identifying an unusual specimen; locating a rare species of plant or animal; remembering a very obscure fact or piece of lore.

Pushing examples: spending much longer (forgetful of the time) examining the habitat; tasting the unknown mushroom or plant to get a better idea what it is; consulting with the old woman in the village about the local wildlife.

Sample Consequences of failing a Pushed roll: you spend long hours obsessively poring over books to identify the species; you get the facts wrong, and instead of the wasps being repelled by your concoction of swamp mud and herbs, they are drawn to you (with painful results); you picked the wrong mushroom and find yourself, hours later, walking naked towards a policeman.

If an insane investigator fails a pushed roll, he or she goes native and will be lost in the wilderness until friends come to their aid.

Navigate (10%)

Allows the user to find his or her way in storms or clear weather, in day or at night. Those of higher skill are familiar with astronomical tables, charts, instruments, and satellite location gear, as they exist in the era of play. One could also use this skill to measure and map an area (cartography), whether an island of many square miles or the interior of a single room—use of modern technology may lower or negate the difficulty level.

Rolls for this skill may be made as concealed rolls by the Keeper—a matter for the investigators to attempt, and later witness the results.

If the character is familiar with the area, a bonus die should be granted to the roll.

Opposing skill/Difficulty level:

- Regular difficulty: keep on the right route; use the sun and stars to identify compass positions; map a small area of terrain.
- Hard difficulty: head in the right direction when there is no clear route or landmarks; map a large area of complex terrain.

Pushing examples: getting the map out and delaying while you attempt to work out where you are; going back to where you started from and trying again.

Sample Consequences of failing a Pushed roll: you get lost and find yourself being watched or ambushed by a bear; you go round and round in circles, and your companions stop following you (you're on your own now…); you mistake the stars, and rather than getting away from the cultists' search parties, you end up back at the cult's hidden base.

If an insane investigator fails a pushed roll, he or she throws away the map (as happens in *The Blair Witch Project*) and follows their intuition. Their intuition does not work.

Occult (05%)

The user recognizes occult paraphernalia, words and concepts, as well as folk traditions, and can identify grimoires of magic and occult codes. The occultist is familiar with the families of secret knowledge passed down from Egypt and Sumer, from the Medieval and Renaissance West, and perhaps from Asia and Africa as well.

Comprehending certain books may provide percentiles of Occult. This skill does not apply to spells, books, and magic of the Cthulhu Mythos, although worshipers of the Great Old Ones often adopt occult ideas.

Whether non-Mythos magic is real or fraudulent in your game is for the Keeper to determine (see **Chapter 9: Magic**).

Opposing skill/Difficulty level:

- Regular difficulty: recall information from folklore or occult theories; understand the meaning of tarot cards or other divination techniques.
- Hard difficulty: identify rare or unique occult tomes; recall the finer details of secret occult practices and rituals.

Pushing examples: taking more time to study the site or item; conducting further research; consulting another expert; purging oneself and undertaking extreme personal preparation in advance of ritual performance.

Sample Consequences of failing a Pushed roll: information is misremembered, and the ritual is performed incorrectly with disastrous consequences (perhaps the house is burned to the ground); in preparing the circle of protection, you use the wrong ingredients, and rather than ward off the spirits you genuinely summon something malevolent; your research has uncovered a hitherto unknown Mythos link, and your realization shatters your mind (SAN loss).

If an insane investigator fails a pushed roll, this is likely to manifest in some form on obsession: perhaps the investigator tattoos occult symbols upon his or her cheeks and palms, or cannot act without first using a scrying crystal to divine their future.

Operate Heavy Machinery (01%)

Required to drive and operate a tank, backhoe, steam shovel, or other large-scale construction machine. For very different sorts of machines, the Keeper may decide to raise the difficulty level if the problems encountered are mostly unfamiliar ones; someone used to running a bulldozer, for instance, will not be quickly competent with the steam turbines in a ship's engine room.

Opposing skill/Difficulty level:

- Regular difficulty: operate a crane or road digger.
- Hard difficulty: manipulate the machinery to achieve some delicate or specific task, such as unearthing delicate dinosaur eggs with a mechanical digger without breaking them.

Pushing examples: going step-by-step with the operating manual; taking time to practice; seeking a teacher.

Sample Consequences of failing a Pushed roll: you're driving the bulldozer, but get overconfident, and lose control so it veers into a brick wall (the wall comes down on you, or perhaps worse).

If an insane investigator fails a pushed roll, he or she may believe they are tasked with unearthing or building a temple to the old ones.

Persuade (10%)

Use Persuade to convince a target about a particular idea, concept, or belief through reasoned argument, debate and discussion. Persuade may be employed without reference to truth. The successful application of Persuade takes time: at least half an hour. If you want to persuade someone quickly, you should use Fast Talk.

Depending on the goal expressed by the player, if the investigator takes sufficient time, the effect may linger indefinitely and insidiously; for years perhaps, until events or another Persuade turn the target's mind in another direction.

Persuade may be used for bargaining, to haggle the price of an item or service down. If successful, the seller is thoroughly convinced that they have struck a good deal.

Opposing skill/Difficulty level:
See **Charm, Fast Talk, Intimidate, and Persuade Skills: Difficulty Levels**, page 93.

Pushing examples: getting close and personal to advance your argument or appeal to the target's reason; demonstrating through logical reasoning and examples, in detail; using carefully preplanned suggestion techniques (possibly also subliminal messages) to make the target as receptive as possible; putting on a grand show (staging, fireworks, free gifts, free drinks, bribes, etc.) in order to really push your point of view front-and-center for a group of people.

Remember that this is Persuade; if the investigator begins to take an alternative approach, the Keeper may ask for a different skill to be used. If threats are used, it may become Intimidate; or if the investigator is relying on befriending the target, it may become Charm. Switching from one to the other to gain a second roll still constitutes a Pushed roll.

Sample Consequences of failing a Pushed roll: the target takes great offence and refuses to have any more to do with you; your bribe worked and the target signed the forms—however in the cold light of morning they feel they have been duped, and now their solicitor has employed a private eye to find out what you're up to, or is suing you for malpractice; the target doesn't like your big talk and, from out of nowhere, they pull a knife on you; you persuaded the security guard to turn a blind eye to your robbery—however they lose their job and, wracked with guilt, they commit suicide (the full implications of your actions hit you and you lose Sanity for causing the death of an innocent).

If an insane investigator fails a pushed roll, they may be found later on a street corner trying to convince passersby of their argument or bizarre point of view.

Pilot (Specializations) (01%)

The air or water equivalent of Drive Automobile, this is the maneuver skill for flying or floating craft. You may spend skill points to purchase any skill specialization. The generic Pilot skill cannot be purchased. An investigator might have several versions of this skill in the spaces on the investigator sheet (such as Pilot Aircraft, Pilot Dirigible, etc.). Each starts at 01%.

Anyone with modest skill can sail or fly on a calm day with good visibility, although skill rolls are required for storms, navigation by instrument, low visibility, and other difficult situations. Bad weather, poor visibility, and damage may raise the difficulty level of skill rolls to pilot air and water craft.

Opposing skill/Difficulty level:

- Regular difficulty: make an emergency landing with a light aircraft in a farmer's field.
- Hard difficulty: pilot the craft in very poor conditions (*e.g.* extremely bad weather, faulty equipment).

Pushing examples: pulling the aircraft up and making a second and final attempt at landing; pushing the vehicle to its limit; making a risky maneuver to lose a pursuer.

Sample Consequences of failing a Pushed roll: the results of a failed roll should fit the situation. It may be that the craft is somehow damaged, and repairs will have to be made before it can be used again (which may prove impossible in remote locations); passengers are injured during the maneuver or accident; you emergency-landed the plane in the jungle, and awake tied to large stones that circle a huge, bubbling cooking pot. Reserve burning wrecks for exceptional circumstances, such as when the pilot is insane, or when taking a crazy risk at high speed.

If an insane investigator fails a pushed roll, he or she will believe that they are capable of death-defying stunts. They are not.

Piloting specializations:

Pilot (Aircraft): understands and is increasingly competent with a general class of aircraft named below. Upon any landing, even under the best conditions, a Pilot roll must be made. The consequence of failure is situation-dependent. Failing a (Pushed) skill roll to land in a flat, grassy field on a calm summer's day may simply indicate a bumpy landing, perhaps deterring more delicate passengers from flying again. At the other extreme, failing a (Pushed) skill roll to land on icy tundra during a storm may well result in the destruction of the airplane and death or injury of all involved. Failure commonly represents damage to the craft, which must be repaired before the next take-off. A result of 100 is a memorable disaster.

Each class of aircraft counts as a different skill and should be listed independently, or as the Keeper sees fit. 1920s: Pilot Balloon/Dirigible/Civil Prop only. Present day: Pilot Civil Prop, Pilot Civil Jet, Pilot Airliner, Pilot Jet Fighter, Pilot Helicopter. Piloting skill may be transferred to an alternative form of aircraft, but the level of difficulty may be increased.

Pilot (Boat): understands the behavior of small motor and sailing craft in wind, storms, and tides, and can read wave and wind action to suggest hidden obstacles and approaching storms. In a wind, novice sailors will find docking a rowboat difficult.

Psychoanalysis (01%)

The skill refers to the range of emotional therapies, not just to Freudian procedures. Formal psychotherapy was still in its infancy in the 1890s, though some procedures are as old as humanity. Sometimes it was looked on as a fraudulent study, even in the 1920s. The common term then for an analyst or scholar of emotional disorders was alienist. In the present day, a combination of therapies has evolved, and this skill now could be justly named Psychiatric Treatment.

Intensive psychoanalysis can return Sanity points to an investigator patient. Once per game month, to learn the progress of the therapy, make a 1D100 roll against the analyst or doctor's Psychoanalysis skill. If the roll succeeds, the patient gains 1D3 Sanity points. If the roll fails, add no points. If the roll is fumbled, then the patient loses 1D6 Sanity points, and treatment by that analyst concludes: there has been some sort of serious incident or dramatic setback in the therapy, and the relationship between patient and therapist has broken down beyond saving.

In the game, psychoanalysis alone does not speed recovery from indefinite insanity, which requires 1D6 months of institutional (or similar) care, of which psychotherapy may form a part.

Successful use of this skill can allow a character to cope with the subject of a phobia for a short time, or to see delusions for what they are. In play this would allow for an insane investigator to ignore the effects of a phobia or mania for a brief period, allowing a claustrophobe to hide in a broom cupboard for ten minutes, for example. Equally a person might make a Psychoanalysis roll to help a delusional investigator see through their hallucination for a brief period.

Treatment by a psychotherapist can add Sanity points during indefinite insanity (see **Sanity**, page 154).

Psychoanalysis cannot increase a person's Sanity points above 99–Cthulhu Mythos.

Opposing skill/Difficulty level:

- Regular difficulty: standard therapy within a hospital setting.
- Hard difficulty: intermittent therapy over a longer period.

Pushing examples: this is a skill which can be attempted month after month without requiring a Pushed skill roll. However, if one failed the skill roll in a given month, one might choose to push a roll during a single session on the following day with some form of radical intervention (if a quick result was required). For example, forcing a patient to face their fear by actively forcing them to confront its physical reality; getting the patient's friends and close colleagues to actively participate in the therapy.

Sample Consequences of failing a Pushed roll: curing the patient's fear of spiders by locking them in a room full of tarantulas backfires as the patient goes berserk (possible damage to self and to others) and now thinks they are the "spider king" (the patient now has a new mania and has lost additional Sanity points—the therapist should make a Sanity roll too, as their actions caused this!)

Much like the blind leading the blind, it is possible for an insane character to practice psychoanalysis. An insane character who fails a pushed roll could seek to become a cult leader, with his or her patients as recruits.

Psychology (10%)

A perception skill common to all humans, it allows the user to study an individual and form an idea of another person's motives and character. The Keeper may choose to make concealed Psychology skill rolls on the player's behalf, announcing only the information, true or false, that the user gained by employing it.

Opposing skill/Difficulty level:
Psychology can be used to oppose all forms of social interaction rolls: Intimidate, Fast Talk, Persuade, and Charm. It can also be used to see through someone's disguise (such as when using the Disguise skill).

- Regular difficulty: read someone's intent or determine if the person is lying if their relevant skill (Intimidate, Fast Talk, Persuade, and Charm) is below 50%.
- Hard difficulty: read someone's intent or determine if the person is lying if their relevant skill (Intimidate, Fast Talk, Persuade, and Charm) is between 50% and 89%.

Pushing examples: being very unsubtle and asking highly personal, intimate, or downright direct questions of the target; immersing yourself in data regarding a specific person (the target of your study) in order to think like them and understand their motivations.

Sample Consequences of failing a Pushed roll: you somehow reveal your own motivations to the target; the target is offended by your prying questions or curious stare, and refuses to speak with you further, or takes action against you (perhaps violence or a call to the police); unknown to you, the target is connected with your adversaries, and you unwittingly reveal your own agenda to them; spending all week locked in your room in order to build the profile has left you a physical and mental wreck (penalty die to all rolls until you recover).

If an insane investigator fails a pushed roll, he or she believes that they hear the target's evil thoughts, and launches a physical attack upon them.

Read Lips (01%) [Uncommon]

This skill allows the inquisitive investigator to listen in on a conversation, without requiring them to hear the speakers. Line of sight is necessary, and if only one speaker's lips can be seen (the other presumably with their back to the lip reader) then only half of the conversation can be deciphered.

Read Lips may also be used to silently communicate with another person (if both are proficient), allowing for relatively complex phrasing and meaning.

Opposing skill/Difficulty level:
Depending on the situation, Read Lips is usually unopposed. If attempting to read the lips of a target who wishes to remain hidden or unobserved, the skill may be opposed by the Stealth of the target.

- Regular difficulty: understand the spoken communication of a person who is in clear sight and in relatively close proximity.
- Hard difficulty: determine the spoken communication of a person whose mouth is occasionally obscured and/or is some distance away (*e.g.* in a large crowd of people).

Pushing examples: putting yourself in an obvious position and staring unsubtly at the target(s); filming the target (and thus likely to be observed filming the target).

Sample Consequences of failing a Pushed roll: the target becomes aware that you are watching them intently, and takes offense and confronts you; the drunken man across the bar is angered, mistakenly thinking that you are looking at him, and punches you; you are so intent on the target that you miss what is happening in your close proximity (someone steals your case, or you walk into a lamp post).

If an insane investigator fails a pushed roll, there is plenty of scope for imagining all manner of strange and bizarre things being said.

Ride (05%)

This skill is intended to apply to saddle horses, donkeys, or mules, and grants knowledge of basic care of the riding animal, riding gear, and how to handle the steed at a gallop or on difficult terrain. Should a steed unexpectedly rear or stumble, the rider's chance of remaining mounted equals his or her Ride skill. Riding side-saddle increases the level of difficulty by one level. An unfamiliar mount (such as a camel) might be ridden successfully, but the level of difficulty would be higher.

If an investigator falls from a mount, either because the animal has collapsed, fallen or died (or because a pushed Ride roll failed), at least 1D6 hit points are lost in the accident—although a Jump roll can negate this loss.

Opposing skill/Difficulty level:
Basic animal handling or riding a mount at walking pace does not require a ride roll.

- Regular difficulty: riding at speed; holding onto a scared mount.
- Hard difficulty: riding a mount at speed in rough, unfamiliar terrain where weather conditions are poor (*e.g.* a heavily wooded forest at night in the pouring rain).

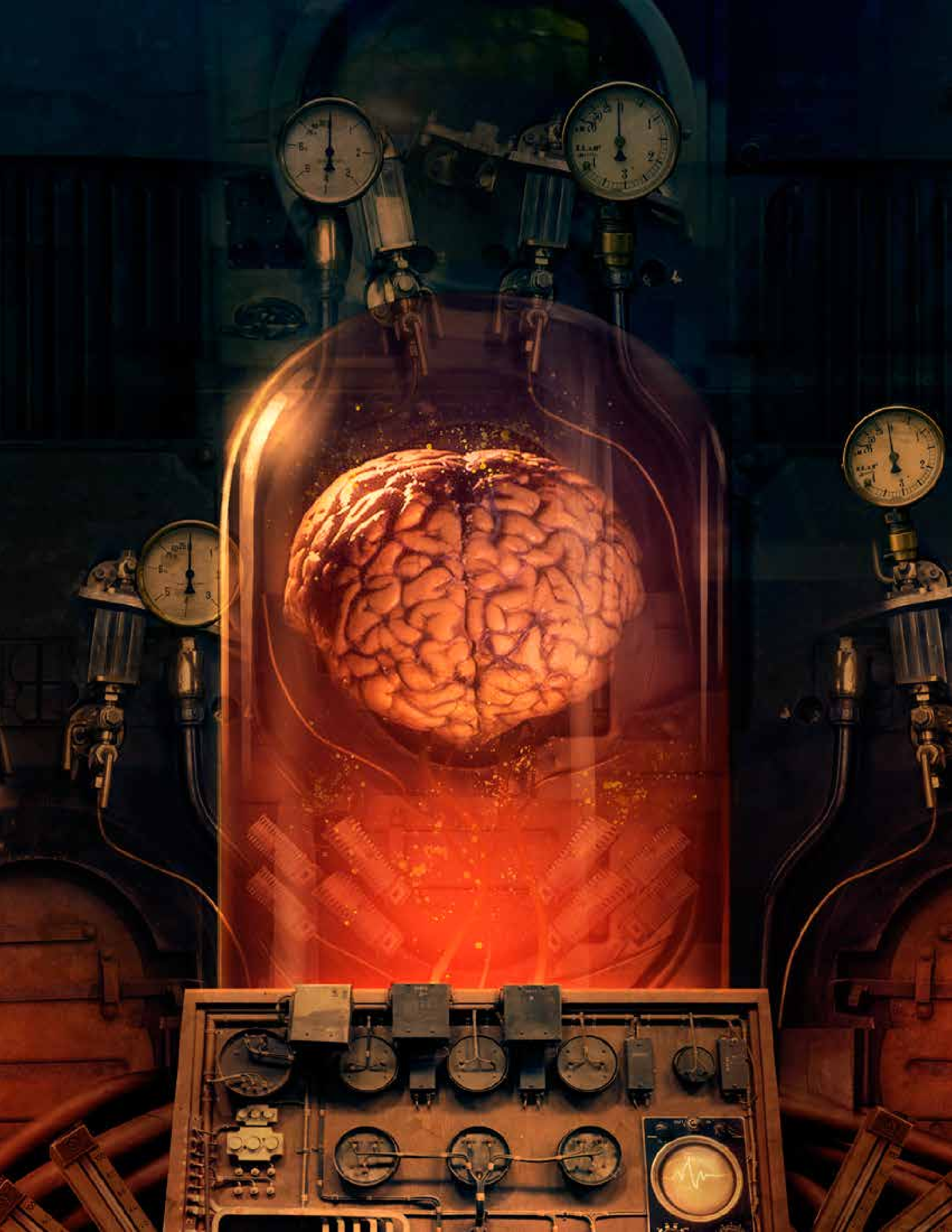
Pushing examples: whipping or pushing the mount aggressively—perhaps forcing a horse to jump a ravine or high ditch; taking the risk of keeping your mount rather than jumping clear as trouble approaches.

Sample Consequences of failing a Pushed roll: rider is thrown from mount and takes falling damage; mount is injured; rider's foot is entangled in the mount's bridle and the rider ends up being dragged for some distance.

If an insane investigator fails a pushed roll, he or she becomes obsessed with the animal.

Science (Specializations) (01%)

Practical and theoretical ability with a science specialty would suggest some degree of formalized education and training, although a well-read amateur scientist may also be a possibility. Understanding and scope is limited by the era



of play. You may spend skill points to purchase any skill specialization. The generic Science skill cannot be purchased.

Each specialty covers a particular discipline and the list given is not exhaustive. Many specialties cross and overlap in knowledge, for example Mathematics and Cryptography, Botany and Biology, Chemistry and Pharmacy. When a character does not have the obvious discipline specialty, they may roll against an allied specialty with the level of difficulty increased (or penalty die) at the Keeper's discretion.

Opposing skill/Difficulty level:

- Regular difficulty: conducting an experiment; being aware of current scientific theory within your field of specialty: working with proper equipment.
- Hard difficulty: conducting a particularly demanding experiment; deciphering disorganized/partial scientific records; working with improvised equipment.

Pushing examples: taking more time for study; conducting further research (perhaps in a better-equipped laboratory); consulting another expert; taking risks.

Sample Consequences of failing a Pushed roll: the experiment goes completely awry, causing unforeseen damage (explosion, fire, electrical shock, expulsion to the sixth dimension, etc.); you incorrectly prepare the formulae for the magical powder, with disastrous results.

If an insane investigator fails a pushed roll, he or she begins to explore an aspect of weird science related to their specialization. This may ultimately lead to actual developments akin to those of Crawford Tillinghast (from Lovecraft's story *From Beyond*).

Science Specializations:

Astronomy (01%): The user knows how to find out which stars and planets are overhead at a particular day or hour of the day or night, when eclipses and meteor showers occur, and the names of important stars. The skill also provides knowledge of current perceptions about life on other worlds, the existence or the formation of galaxies, and so on. An academic might be able to calculate orbits, discuss stellar life cycles, and (in the modern day), have knowledge of infrared astronomy or long-baseline interferometry.

Biology (01%): The study of life and living organisms, including cytology, ecology, genetics, histology, microbiology, physiology, and so on. With this skill one might develop a vaccine against some hideous Mythos bacterium, isolate the hallucinogenic properties of some jungle plant, or perform analysis of blood and/or organic matter.

Botany (01%): The study of plant life, including classification of species, structure, growth, reproduction, chemical properties, evolutionary principles, diseases, and microscopy. Sub-disciplines of botany include agronomy, forestry, horticulture, and paleobotany. With this skill one might identify the properties of a particular plant (whether poisonous, edible, or psychotropic for example) and its particular uses.

Chemistry (01%): A study of the composition of substances, the effects of temperature, energy, and pressure upon them, as well as how they affect one another. With chemistry, one might create or extract complex chemical compounds, including simple explosives, poisons, gases, and acids, requiring at least a day or so with the proper equipment and chemicals. The user could also analyze an unknown substance, given proper equipment and reagents.

Cryptography (01%): The study of secret codes and languages developed by one or more persons to conceal the contents of a conversation or message. A specialized branch of mathematics, this skill enables the identification, creation and/or deciphering of a code. Codes are usually written, but may take other forms, such as a message hidden within a musical composition, graphic art, or computer coding (in modern-day settings). Cracking a code can be painstaking work, often requiring lengthy research and number crunching.

Engineering (01%): While technically not a science, it is grouped here for convenience. Science is about identifying certain phenomena (through observing and recording), whereas engineering takes such findings and uses them to produce practical applications, such as machines, structures, and materials.

Forensics (01%): The analysis and identification of evidence. Normally associated with crime scene investigation (examination of fingerprints, DNA, hair, and body fluids) and laboratory work in order to determine fact and provide expert witness and evidence for legal disputes.

Geology (01%): Used to determine the approximate age of rock strata, recognize fossil types, distinguish minerals and crystals, locate promising sites for drilling or mining, evaluate soils, anticipate volcanism, seismic events, avalanches, and other such phenomena.

Mathematics (10%): The study of numbers and logic, including mathematical theories and applied and theoretical solution design and development. The skill might allow the identification of non-Euclidian geometries, solve puzzling formulae, and decrypt complex patterns or codes (see **Cryptography** for specialized study of codes).

Meteorology (01%): The scientific study of the atmosphere, including weather systems and patterns, and atmospheric phenomena. Use this skill to determine long-range weather patterns and to forecast effects like rain, snow, and fog.

Pharmacy (01%): The study of chemical compounds and their effect on living organisms. Traditionally this has involved the formulation, creation, and dispensing of medications (whether a witch-doctor using combination of herbs or a modern pharmacist operating in a laboratory). The application of this skill ensures the safe and effective use of pharmaceutical drugs, including synthesizing ingredients, identification of toxins, and knowledge of possible side effects.

Physics (01%): Grants theoretical understanding of pressure, materials, motion, magnetism, electricity, optics, radioactivity, and related phenomena, and some ability to construct experimental devices to test ideas. The degree of knowledge depends on the era of use. Practical devices, such as automobiles, are not the province of physicists, however experimental devices may be, perhaps in conjunction with Electronics or Mechanical Repair.

Zoology (01%): The study of biology that relates specifically to the animal kingdom, including the structure, evolution, classification, behavioral habits, and distribution of animals, both living and extinct. Use this skill to identify animal species from interaction with the environment (tracks, droppings, marks, etc.), likely behaviors, and territorial traits.

Sleight of Hand (10%)

Allows the visual covering-up, secreting, or masking of an object or objects, perhaps with debris, cloth, or other intervening or illusion-promoting materials, perhaps by using a secret panel or false compartment. Larger objects of any sort should be increasingly hard to conceal.

Sleight of hand includes pick-pocketing, palming a card, and clandestine use of a cell phone.

Opposing skill/Difficulty level:
Sleight of Hand is commonly opposed by Spot Hidden. Adjust the difficulty level according to the size of the task. If it is a small item (which would fit in a pocket or up a sleeve) that is being palmed or concealed, no adjustment is required. If the item is larger, the level of difficulty may be increased.

- Regular difficulty: picking the pocket of someone with less than 50% Spot Hidden skill.
- Hard difficulty: picking the pocket of someone with 50% to 89% Spot Hidden skill.

Pushing examples: taking more time to study the target and their behaviors; physically touching or bumping into the target; setting up an elaborate rig inside one's jacket to conceal a card or loaded dice; having someone cause a distraction.

Sample Consequences of failing a Pushed roll: you feel a policeman's hand on your shoulder; while no one can prove you pick-pocketed the priceless diamond, someone has their suspicions and you begin to notice that for the last week you have been tailed by a mysterious dark figure; you're caught red-handed and the mobster doesn't take kindly to thieves! You're taken out back and shown the business end of a couple of baseball bats.

If an insane investigator fails a pushed roll, he or she acts like a kleptomaniac.

Spot Hidden (25%)

This skill allows the user to spot a secret door or compartment, notice a hidden intruder, find an inconspicuous clue, recognize a repainted automobile, become aware of ambushers, notice a bulging pocket, or anything similar. This is an important skill in the armory of an investigator.

If a character has only a fleeting chance to spot something, perhaps while running past it, the Keeper may raise the level of difficulty. If the character is conducting a thorough search, the Keeper might award an automatic success. The difficulty level might also be adapted to reflect the environment, it being harder to spot something in a cluttered room.

Opposing skill/Difficulty level:
When searching for a character who is hiding, the opponent's Stealth skill is used to set the difficulty level for the roll.

- Regular difficulty: searching a room for clues.
- Hard difficulty: searching for something that has been purposefully well hidden.

Pushing examples: taking more time to observe the area; pulling the place apart; dismantling the furniture and smashing the porcelain statuettes.

Sample Consequences of failing a Pushed roll: inadvertently drop something of your own while searching, which will make it clear that you have been there (the investigator will not realize this at the time); you fail to the spot the paw print in the mud and are surprised when the red-eyed beast leaps at you from the trees; while you managed to find a clue, you didn't notice the cultists arriving home.

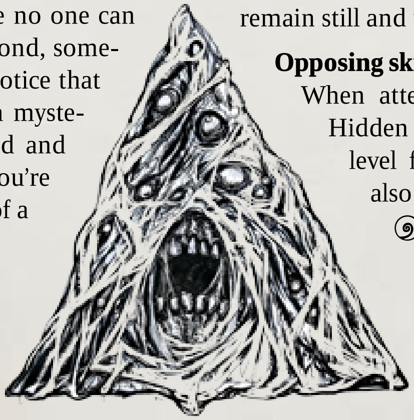
If an insane investigator fails a pushed roll, he or she is convinced that something is there and that they will find it under the wallpaper, hidden in the plaster, or beneath the floorboards.

Stealth (20%)

The art of moving quietly and/or hiding, without alerting those who might hear or see. When attempting to avoid detection, the player should attempt a Stealth skill roll. Ability with the skill suggests either that the character is adept at moving quietly (light-footed) and/or skilled in camouflage techniques. The skill might also suggest that the character can maintain a level of patience and cool-headedness to remain still and unseen for long periods.

Opposing skill/Difficulty level:
When attempting to hide, the opponent's Spot Hidden or Listen skill is used to set the difficulty level for the roll. Situational modifiers may also apply (*e.g.* darkness or loud noises).

- Regular difficulty: moving quietly around the house to avoid detection by average people (those with Spot Hidden and Listen skills of less than 50%).



- Hard difficulty: sneaking past an attentive guard dog; having only seconds to find a hiding place.

Pushing examples: taking more time to study the area; removing your shoes; causing a distraction; sitting tight until the coast appears clear.

Sample Consequences of failing a Pushed roll: unbeknown to you, you have been spotted and rather than approach you directly, the cultists decide to summon "something" to get you; you hear the cupboard door behind which you are hiding being locked then nailed shut.

If an insane investigator fails a pushed roll the investigator may believe he or she is invisible, when in fact everyone can see them.

Survival (Specializations) (10%)

Knowledge of this skill provides the expertise required to survive in extreme environments, such as in desert or arctic conditions, as well as upon the sea or in wilderness terrain. Inherent is the knowledge of hunting, building shelters, hazards (such as the avoidance of poisonous plants), etc., according to the given environment.

You may spend skill points to purchase any skill specialization. The generic "Survival" skill cannot be purchased. An environment specialism should be determined when this skill is chosen, for example: Survival (Desert), (Sea), (Arctic), etc. When a character does not have the obvious survival specialty, they may roll against an allied specialty with the level of difficulty increased (or penalty die) at the Keeper’s discretion.

Opposing skill/Difficulty level:
Modifiers may be awarded for the conditions or situation, or where the character has no specialist skill for a particular environment.

- Regular difficulty: find/make shelter; locate water and sources of food.
- Hard difficulty: as above but when weather conditions are extreme and/or you are badly injured.

Pushing examples: trying something risky (*e.g.* drinking the water without purifying it first; eating unidentified berries); using all of one’s clothing to improve a shelter; burning every possession to make a signal fire.

Sample Consequences of failing a Pushed roll: the cave you found is inhabited by a very angry bear; having burnt all of your clothes to make a signal fire, you have now given away your position to your pursuers—will your rescuers reach you before the pursuers do?

If an insane investigator fails a pushed roll, he or she believes themselves to be impervious to the elements and able to exist as a breatharian (able to exist without food and water).

Swim (20%)

The ability to float and to move through water or other liquid. Only roll Swim in times of crisis or danger, or when the Keeper judges it appropriate. Failing a pushed Swim roll can result in loss of hit points. It may also lead to the person being washed away downstream, partially or completely drowned.

Opposing skill/Difficulty level:
Modifiers may be awarded for the conditions or situation.

- Swimming a length in the swimming pool: no roll required
- Regular difficulty: swimming in a fast-moving current.
- Hard difficulty: swimming against a rapid current while fully dressed; adverse weather conditions.

Pushing examples: taking a big breath and really going for it with all your remaining strength; pushing your physical limits.

Sample Consequences of failing a Pushed roll: the current pulls you under and you lose consciousness, awaking on an unknown beach; you are pulled under and are injured by being dashed against rocks; you strive for the lifeboat and, just as you make it, you feel something cold and slimy grab your ankle.

If an insane investigator fails a pushed roll, he or she keeps on swimming and probably considers dry ground dangerous for some reason.

Throw (20%)

To hit a target with an object or to hit a target with the right part of the object thrown (such as the blade of a knife or hatchet), use Throw.

A palm-sized object of reasonable balance can be hurled up to STR in yards.

If the Throw roll fails, the object lands at some random distance from the target. The Keeper should compare the closeness of the die roll result to the highest number which would have indicated success, and choose a distance between target and thrown object that feels comparable.

The Throw skill is used in combat when throwing knives, rocks, spears, grenades, or boomerangs.

Opposing skill/Difficulty level:
Modifiers might be applied for the weight of the object being thrown or, in the case of a very light object, the prevailing wind conditions.

- Regular difficulty: throw a basketball through a hoop.
- Hard difficulty: an accurate shot at a distance; throw a basketball through a hoop from center court.

Once an item has been thrown, it is quite literally out of the investigator’s hands and therefore there is nothing the player can do to justify Pushing the roll. If multiple missiles are available, there is no risk connected with failure and it is only a matter of time until the investigator is successful, don't roll dice. If multiple missiles are available and there is a distinct risk connected with failure then the Keeper might ask for a Pushed roll.

Pushing examples: taking more time to assess the distance or waiting some time for more favorable conditions; putting every ounce of strength into the throw and throwing yourself as you launch the item; throwing a lot of items in quick succession hoping one will hit the target; taking a massive run-up and risking your momentum taking you over the ravine.

Sample Consequences of failing a Pushed roll: you send the object flying to your companion as you stumble and fall, hitting your head against the jagged rocks; you throw too hard and the object flies over the high church wall into the graveyard; the dynamite stick slips from your hand—you look for it in vain but fail to see it in your hood, and only then do you smell the burning fuse.

If an insane investigator fails a pushed roll, he or she will refuse to let go of the item to be thrown.

Track (10%)

With Track, an investigator can follow a person, vehicle, or animal over earth and through plants/leaves. Factors such as time passed since the tracks were made, rain, and the type of ground covered may affect the difficulty level.

Opposing skill/Difficulty level:
If tracking someone who is trying to conceal their tracks, the opponent's Stealth skill should be used to set the difficulty level; modifiers might also be applied for the prevailing weather and terrain.

- Regular difficulty: tracking an animal or human in the forest under normal (temperate) conditions.
- Hard difficulty: following a trail that is several (or more) days old.

Pushing examples: backtracking and taking more time to study the area; walking in increasing spirals to locate the tracks (taking longer, possibly making more noise and making oneself more visible).

Sample Consequences of failing a Pushed roll: the tracks you are following lead you directly into the path of a hungry bear/lion/cannibal; you find yourself going round and round in circles, and night is falling as you realize you are now totally lost; you follow the tracks, only to be ambushed or caught in a trap laid by the thing you are following.

If an insane investigator fails a pushed roll, he or she will compulsively follow any tracks (convinced they are the right ones) until they are physically restrained or convinced otherwise.

Optional Rules

Specializations: Transferable Skill Benefit

Specializations are dealt with in one of two ways:

- Art and Craft, and Science skills are addressed under Skill Specializations on page 54.
- In the case of Fighting, Firearms, Languages (by grouping), and Survival, the specializations contain much that is common and transferable from one specialization to another. For example, in learning to use a firearm, there are more similarities than differences between the subdivisions of firearms. In the case of fighting, there are a lot of transferable skills that any fighter will use (reaction times, judging range, evasions, feints, timing, spotting openings, knowing where to hit, etc.). Contrast those comparisons with Astronomy and Pharmacy (in the case of Science). Thus, within Fighting, Firearms, Languages (by grouping), and Survival, the improvement of one specialization has a transferable benefit to all other closely related specialisms.
- When a character first raises a specialization within one of these skills to 50% or over, all other related skill specializations are raised by 10 percentage points (but not higher than 50%). This may happen only once more: when a character first raises a specialization to 90% or over, all other related specializations are again raised by 10 percentage points (but not higher than 90%). During investigator creation the player may boost a specialization and gain the additional 10 points in each of the others prior to spending further points in those other specializations.

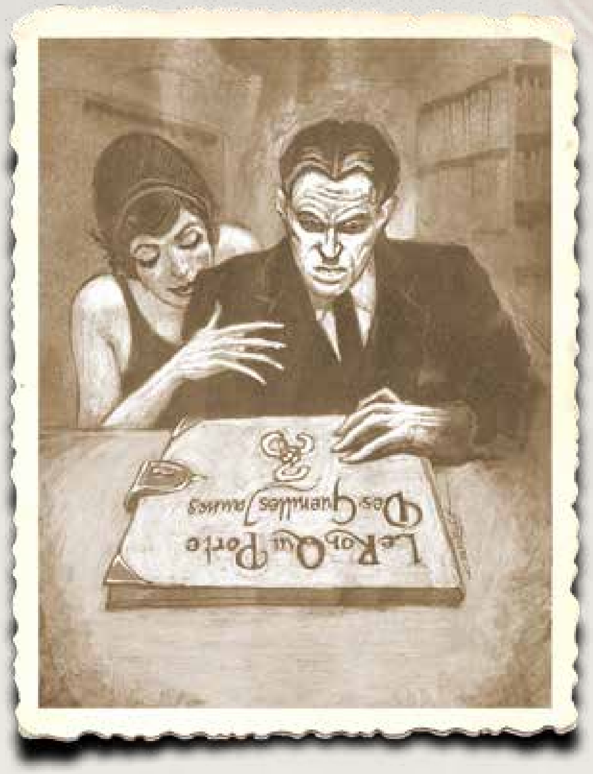
Matthew spends 25 skill points to raise his Fighting (Brawl) skill to 50%. Any other Fighting specializations will gain a 10% point bonus to their base values. Fighting (Sword) now starts at 30% instead of 20%. He then spends 5 skill points to raise his Fighting (Sword) skill to 35%. In play, Matthew's investigator picks up an axe. Matthew did not put any skill points in the axe specialization, but since he has one Fighting specialization of 50%, his base chance with an axe is elevated by 10 percentage points to 25%.

Brian put 20 points in his Fighting (Brawl) specialization, 25 points into Fighting (Axe) and 12 points into Fighting (Sword), thus these now stand at: Brawl 45%, Axe 45%, Sword 32%. In play, he gains a tick in Fighting (Brawl) and gains 7 points, raising the skill to 52%. This allows him to raise his other specializations by 10 points (but not above 50%), so his skills now stand at: Brawl 52%, Axe 50%, Sword 42% (note that his Axe skill only rose by 5%).

Languages

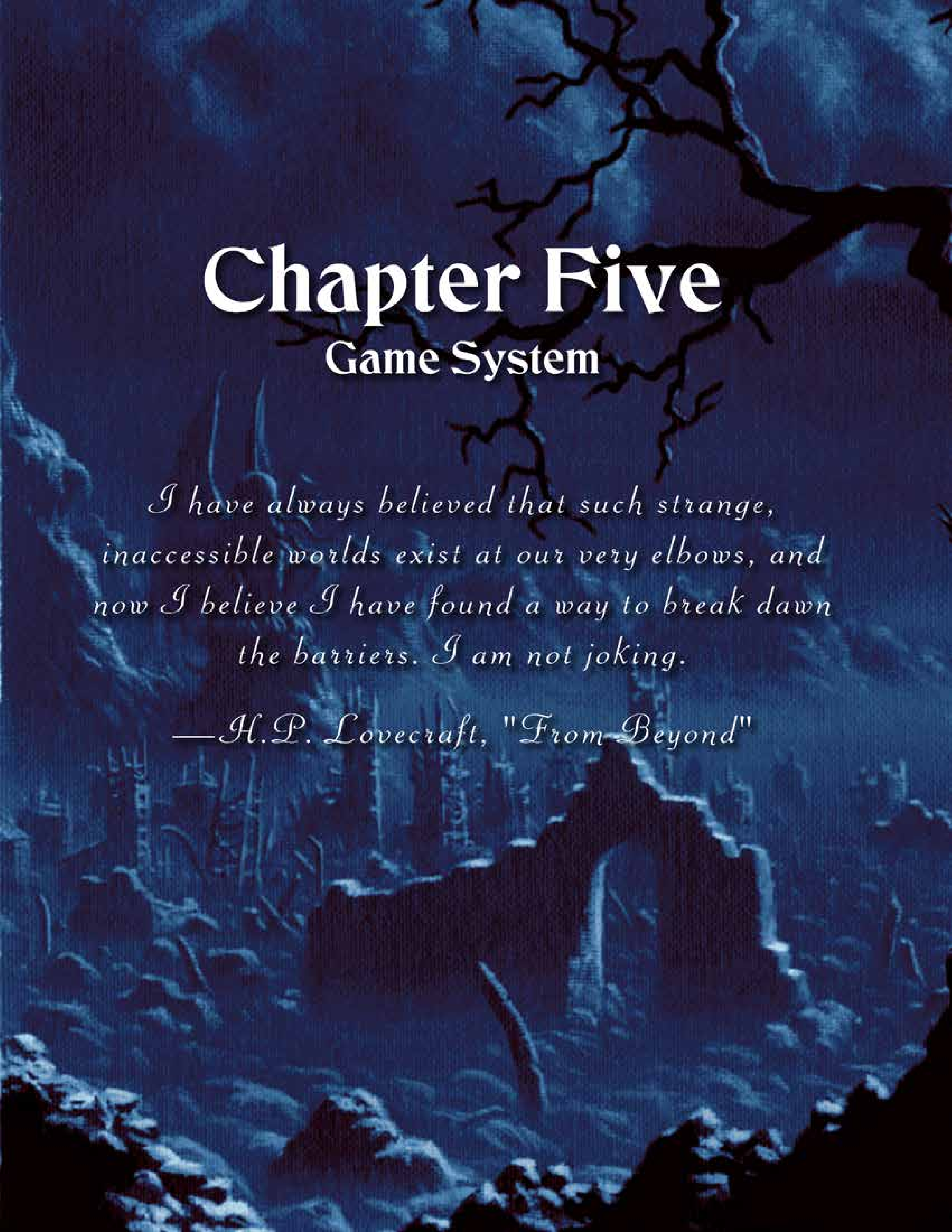
When a character first raises a language (other than Own Language) to 50%, all other related language families are raised by 10 percentage points (but not higher than 50%). This may happen only once more: when a character first raises a language (other than Own Language) to 90%, all other related languages within that family are raised by 10 percentage points (but not higher than 90%). For example, related family categories include Germanic (English, German, Dutch), Slavic (Russian, Czech, Polish, etc.), Niger-Congo (Swahili, Zulu, Yoruba, etc.)

Note this is in no way an exhaustive list of the possible language families, and Keepers opting to use this rule are recommended to refer to standard encyclopedia entries for “language families.”


Le Roi Qui Porte Des Guenilles Jaunes

"It will take me several weeks to translate this"

Chapter Five
Game System



I have always believed that such strange, inaccessible worlds exist at our very elbows, and now I believe I have found a way to break dawn the barriers. I am not joking.

—H.P. Lovecraft, "From Beyond"

This chapter details the *Call of Cthulhu* game rules that are used to ensure fairness and balance, as well as to resolve conflicts and challenges as they arise in play.

When to Roll Dice

There is a large amount of fun to be had playing a roleplaying game, and much of it is derived from discussing your character's actions with your fellow players (and the Keeper) without rolling any dice whatsoever. Players declare what their investigators are doing and often speak "in character" to better express themselves. The Keeper states what the non-player characters (NPCs) are doing, and describes the world around the investigators. So far so good. Everyone accepts what everyone else says and builds upon it to create an interesting story. Until, of course, they don't accept what someone else is saying. For example, an investigator doesn't believe what Old Man Marsh (played by the Keeper) is saying about the whereabouts of the missing library books. When someone says something that you don't like, you can ask for clarification or you can disagree—but ultimately, if you don't accept what someone says about what's happening in the story, the situation can be resolved with dice. Likewise, you could simply say that your investigator managed to climb to the top of the church steeple in the pouring rain at midnight—however if there's no dice roll to test your investigator's skill, there's no tension or drama either!

Equally there's no need to roll dice for everything. For example, each investigator has a Drive Auto skill, but dice don't need to be rolled every time an investigator gets in a car—that would be just dull! If you say your investigator is driving to the local historical society, unless someone takes issue with you, then it's done. Simply move on with the story. Normal day-to-day stuff that everyone "just does" should be just that—no dice needed.

However, if the Keeper describes a car full of cultists attempting to push the investigator's car off the road, the player may object to this. The player could say, "Hold on, I'm putting my foot down and getting away," but still the Keeper may insist the cultists are barging the investigator's car off the road. There's a disagreement, a conflict—a reason to roll dice and see whether the investigator's car is indeed pushed into the ditch. The story has reached a moment of tension that requires a definite outcome. Time to reach for the dice!

Skill Rolls

The word "roll" is used in conjunction with the appropriate skill or characteristic; thus the Keeper will, for example, call for a "Climb roll" or a "Strength roll".

The Keeper has the final say about which skill or characteristic is appropriate to roll, depending on the situation and the nature of the opposition. The term "skill roll" is used regardless of whether a skill or a characteristic is used.

The Keeper's Decision is Final

While the Call of Cthulhu rules are designed to be as clear and flexible as possible, from time to time you may encounter a situation in the game for which the rules do not provide a solution. In such circumstances the Keeper's decision is final. Players are encouraged to offer suggestions and ideas, however the players should respect the Keeper's decision and move on with the game.

The player should be clear about what they want to achieve by stating a goal before rolling any dice. If the goal isn't acceptable, the Keeper should help the player to rephrase it. The goal should define the player's objective clearly and concisely. For advice on setting goals see **Chapter 10: Playing the Game**.

> *Harvey Walters wants to force a door open. The Keeper might assume that he is simply bashing the door and creating a loud noise in the process. If Harvey wants to open the door quietly, he needs to state this as his goal. Thus 'break the door down' and 'lever the door open quietly' are two different goals, and the Keeper will consider the complexity of the goal when setting a difficulty level.*

Skill Roll: Determining the Difficulty Level

The Keeper determines the difficulty level for skill rolls. There are three levels of difficulty in *Call of Cthulhu*: Regular, Hard, and Extreme.

Regular difficulty level: an average example of what would challenge a competent person. The player needs to roll equal to or below their full skill or characteristic in order to succeed. This should be used in the vast majority of cases.

Hard difficulty level: this task would challenge a professional. The player needs to roll equal to or below a half of their skill or characteristic in order to succeed. This should only be used occasionally.

Extreme difficulty level: this task would challenge an expert; it is on the border of what is humanly possible. The player needs to roll equal to or below a fifth of their skill or characteristic in order to succeed. This should be reserved for extreme situations.

If you, as Keeper, feel that the task is easy then don't ask for a dice roll. Save dice rolls for challenging situations.

If the investigator is facing a living being, the difficulty level should be set according to the complementary skill or characteristic belonging to that being (human or otherwise). It is up to the Keeper to decide which skill or characteristic would be used by the opponent to counter the investigator's actions—examples can be found with each skill entry (see **Chapter 4: Skills**).

- If the opponent's skill or characteristic is below 50, the difficulty level is **Regular**.
- If the opponent's skill or characteristic is equal to or above 50, the difficulty level is **Hard**.
- If the opponent's skill or characteristic is equal to or above 90, the difficulty level is **Extreme**.

Harvey Walters is trying to persuade the librarian to allow him access to the library on a Sunday, when the library is normally closed. The Keeper considers the librarian's Persuade and Psychology skills (the two skills which are used to oppose Persuade). Neither of these is above 50% and so the difficulty level is Regular, requiring Harvey's player to roll equal to or below Harvey's full Persuade skill in order to succeed.

Harvey failed to persuade the librarian to open up, so he has decided to force open the back door of the library. Harvey has a STR of 20. The library door is made of thick oak, with a stout iron lock, and the Keeper judges it to be particularly strong. The difficulty level is thus set to Hard, requiring Harvey to roll 10 or below (half Harvey's STR).

In the case of non-living opponents, the Keeper must act as judge, weighing up the pertinent factors. A standard challenge would be of Regular difficulty. Where the challenge is clearly beyond Regular difficulty, the Keeper may use the Hard difficulty level. If the challenge is exceptionally difficult but still within the bounds of what is humanly possible, the Keeper should use the Extreme difficulty level.

Wherever possible, the situation should be framed in such a way that the dice are being rolled by the player. Players won't get much fun out of watching the Keeper roll the dice every time. If the investigator is attempting to use their Stealth skill to furtively follow a non-player character, the player would roll the dice and the Keeper would use the non-player character's Spot Hidden skill to set the difficulty level. If the situation were reversed and the non-player character were following the investigator, the player would roll the dice against their Spot Hidden skill to see if the tail is spotted, but this time Keeper would use the non-player character's Stealth skill to set the difficulty level. Remember, the players should be rolling the dice more often than the Keeper.

"Sorry, the library is closed!"

See **Chapter 10: Playing the Game** for more advice on setting difficulty levels.

Rolling the Dice: Success or Failure

Remember, only roll the dice if it's a moment of tension. Dice rolls are not needed when characters undertake mundane and everyday tasks.

There are two possible outcomes of a roll: success or failure. The various divisions of skill (fifth, half, full) do not equate with graduations of success. The player states a goal and then rolls the dice. If the dice roll is equal to or below the required number, the goal is fully achieved. If the dice roll is below a half or a fifth of the specified skill, the goal will not necessarily be performed to a higher standard. Any further interpretation of the roll is at the discretion of the Keeper.

Success

If the player has rolled equal to or under the target set by the Keeper, their investigator has achieved the goal that was set and agreed before the roll. The player should be encouraged to participate in describing the outcome. This can include aspects of the story beyond his or her investigator, such as the actions of non-player characters and the environment; however, such things may be moderated by the Keeper. Thus both player and Keeper are involved in describing the outcome of a successful roll.

Harvey drives his car directly at a shambling human-like monster with the goal of hitting it. The Keeper declares that the difficulty level to hit it will be hard (given it has a Dodge skill of 60). The player rolls less than half of her investigator's Drive Auto skill—a success! The player describes the scene...

"I push down the accelerator and ram into the shambling thing, knocking it flying. I brake hard, spin the car to a halt and jump out, leaving the engine running. I draw my pistol and fire three shots into the monster's corpse."

There's no need to take issue with the player's description of Harvey's cool driving technique—it is just description—but did he really kill the monster? The Keeper checks the monster's hit points and considers that it would take more than this to kill it. The player's goal was to hit the monster with the car (which she did), not to kill it. The Keeper jumps in, slightly altering what the player has said...

"Great, but when you get out of your car and look around there's no sign of a body; the thing you hit with your car is nowhere to be seen."

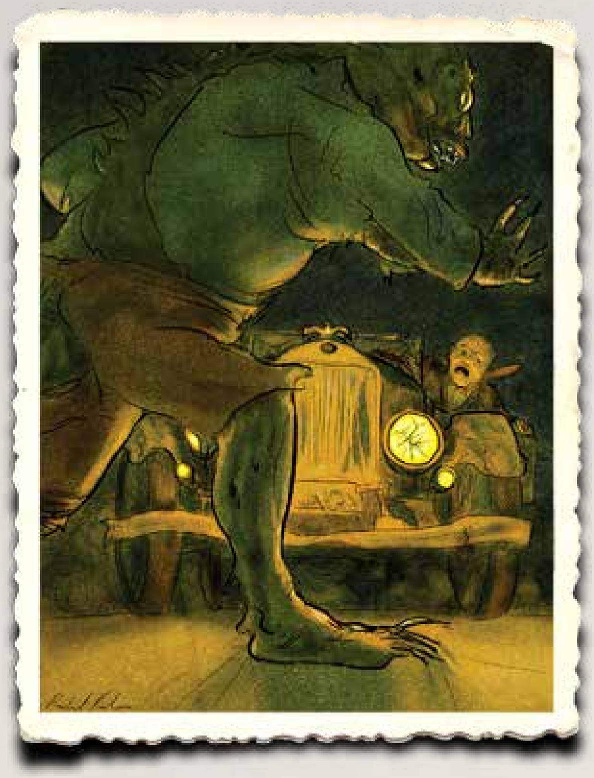
Alternatively, the Keeper (referring to Other Forms of Damage on page 123) could ask the player to roll dice to see exactly how much damage the car did to the monster. Determining that the monster is definitely not dead yet, the Keeper amends the latter part of what the player said...

"As you reach for your pistol, you see the shambling thing emerge from the foliage. It looks undamaged and very, very angry."

Failure

The player stated a goal and has failed to achieve it, but exactly how the player's investigator has failed is entirely up to the Keeper (though of course the players may throw in suggestions). Initial failure at a skill roll should not usually inflict damage or Sanity loss, but this depends on the circumstances. A failed roll could represent failure to act rather than a failed attempt. Worse things may happen if the player chooses to push the roll and fails a second time (see **Pushing the Roll**). Save "what's the worst that could happen?" style consequences for pushed rolls.

Harvey fails his Climb skill roll as he attempts to descend from an upper floor window to the street below. The Keeper describes the lack of handholds and that the nearby drainpipe feels loose. Harvey's goal was to get safely to the ground, and this has not been achieved—Harvey is still stuck where he was before the dice roll. Note how the Keeper did not take the situation to its extreme, that of Harvey falling and suffering harm, as it made sense that Harvey would hesitate when he realized the danger.



Harvey speeds towards the monster.

Pushing the Roll

> *...the essence of pure nightmare was upon me. Sanity departed—and, ignoring everything except the animal impulse of flight, I merely struggled and plunged upward over the incline's debris as if no gulf had existed. Then I saw the chasm's edge, leaped frenziedly with every ounce of strength I possessed, and was instantly engulfed in a pandaemoniae vortex of loathsome sound and utter, materially tangible blackness.*
>
> —H.P. Lovecraft, *The Shadow Out Of Time*

Pushing a skill roll provides the player with a second and final attempt to achieve a goal. A pushed roll is only allowed if it can be justified, and it is up to the player to do this. Whenever a player asks, "Can I push the roll?" the Keeper should always ask, "What action are you taking to push the situation?" It is not for the Keeper to simply say yes or no; it is for the player to describe the extra effort or time taken to justify the pushed roll. If the player is stuck, other players or the Keeper might offer suggestions.

By making a pushed roll, the player is upping the ante and giving the Keeper permission to bring dire consequences should the roll be failed a second time. Pushing a roll means pushing the situation to the limit:

- If you are breaking down a door, it may mean throwing yourself at it with no heed for your own safety.
- If you are persuading a police officer, it may mean risking arrest.

- If you are searching a room, it may mean turning it over and risking breaking things, or spending too long there when you know the bad guys might return at any moment.
- If you are trying to read someone with Psychology, it may mean studying a person that little bit too closely, or asking some very prying questions.
- If you are picking a lock, it may mean using a little too much force. Something may break, but what will it be? The lock or your lock picks?
- If it involves Cthulhu Mythos, you may risk staring into the abyss of dark knowledge for so long that something looks back at you.
- If you are climbing a wall, it may mean continuing even though it feels completely unsafe.
- If you are reading a tome, it may mean obsessing over every page, reading and rereading obsessively until you can correlate the contents.

It is important to note that a pushed roll is not simply a re-roll; time always passes between rolls—it may be seconds or hours.

When making a pushed roll, the goal must still be achievable. The skill and difficulty level normally remain unchanged, but may be modified if the situation changes.

Only skill and characteristic rolls can be pushed, not Luck, Sanity, or combat rolls, or rolls to determine an amount of damage or Sanity loss.

Harvey is fleeing from pursuing cultists. His player declares that Harvey is trying to hide behind a market stall positioned in the main street. The Keeper determines that this requires a Stealth roll at Regular difficulty. Harvey's player rolls high and fails the roll. The Keeper describes the stall as being little more than a few boxes on the pavement, with nowhere to hide behind. Believing it's only a matter of time before he is caught, Harvey's decides to try to hide in plain sight, among the passing crowds, hoping that the cultists won't see him in the throng of people. The Keeper approves this for a pushed roll. Harvey is taking a bigger risk—he's effectively making himself easier to spot, and so will have no chance of escape if the pushed roll is failed.

Harvey's player makes a second Stealth roll, this time succeeding! Harvey's quick thinking means that he melts away into the crowd. The cultists have lost him this time!

Foreshadowing Failure

So haunting were these formulae, and so frequently did he come upon them, that before the doctor knew it he was repeating them under his breath.
—H. P. Lovecraft, *The Case Of Charles Dexter Ward*

Before rolling the dice for a pushed roll, the consequence of failure may be foreshadowed by the Keeper. To foreshadow, the Keeper says, "If you fail…" followed by as much detail as he or she desires. The Keeper should highlight things that would be apparent to the investigator (though perhaps unconsidered by the player). Things that the investigator would not be aware of might only be hinted at (at the Keeper's discretion). Players are welcome to offer their own suggestions for consequences, especially when they come up with scarier ones!

There are two reasons why the Keeper should foreshadow the consequence:

- The player requests foreshadowing to clarify the dangers (as the investigator would be aware of them), so that they can gauge the risk.
- The Keeper chooses to foreshadow to highlight the danger or to increase the drama of the situation.

It is imperative that the Keeper focuses on an interesting consequence, rather than flat failure.

More advice on foreshadowing is offered in **Chapter 10: Playing the Game**.

"Run! Run for your life!"

Using the previous example, Harvey's player has declared she would like to try to push the failed Stealth roll and described what Harvey is doing to justify this. The player then asks the Keeper for the likely consequence if the pushed roll is failed. The Keeper thinks for a moment and says, "Well, as Harvey is trying to mingle with the crowd of people in the street—if the pushed roll is failed he could well find himself bumping into one of the pursuing cultists and be caught."

Pushed Roll: Success

The player's goal is achieved as it would have been for the original roll. None of the consequences of failure happen.

Pushed Roll: Failure

Failing a pushed roll grants the Keeper free rein over the outcome, including damage, Sanity checks, loss of equipment, isolation from the rest of the investigators, capture, and so on. The Keeper can even incorporate the player's goal being achieved (even though the player failed the pushed roll), but at some form of cost.

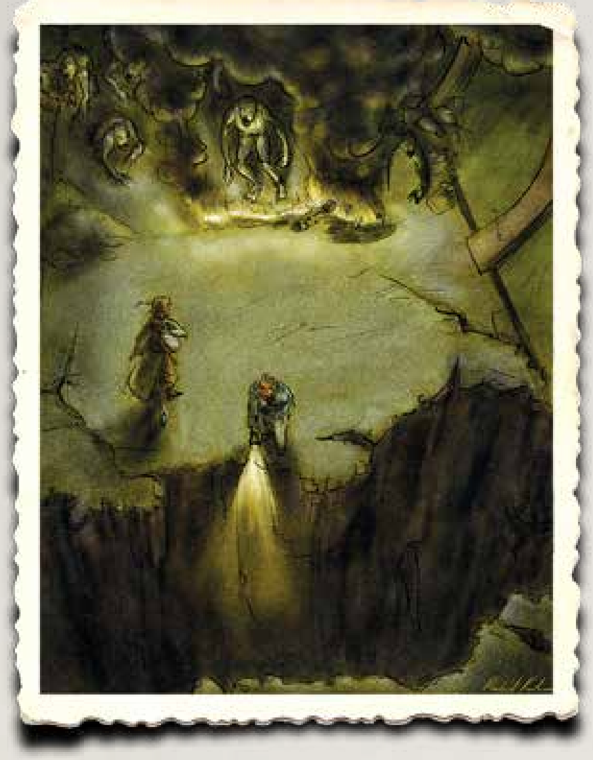
When a player fails a pushed roll, he or she is giving the Keeper license to make the investigators' lives more difficult. A consequence should steer the game towards the theme of horror, taking the investigators one step nearer to their doom. A player gets to push a skill roll and, if he or she fails, the Keeper gets to push the horror back in that player's face.

In the previous example, instead of succeeding in the pushed Stealth roll let's say Harvey failed it. The Keeper now has license to make matters far worse for Harvey.

"As Harvey tries to blend into the crowd, he finds himself jostled as he goes against the flow of people. He is pushed against a market stall, knocking it and himself over (Harvey takes 1 point of damage). As Harvey falls to the pavement, fruit falling on his head, the sudden noise of his cry makes the crowd part around him. He looks up to see everyone staring at him, including the cultists who were in pursuit. They quickly shout out, "He's our friend!" as they come forward and grab Harvey. The crowd of people seem satisfied, and no one notices the dagger that one the cultists is now holding to Harvey's ribs as they manhandle him in toan alley.

Failed Dice Rolls and Sudden Endings

Where possible try to avoid an outcome that will end the game (unless you wish to, of course). Try to be creative and describe an outcome that allows for play to proceed, but not in the way the players intended. Rather than sudden death, consider other options such as:



Between a rock and a hard place!

- A setback: a loss of equipment or the death of an ally.
- The investigator is taken captive rather than killed.
- A deal: rather than killing the investigator, the enemy offers a pact or deal.
- Fainting: it is perfectly Lovecraftian for a character to faint, only to awaken later to find themselves unharmed and the situation changed.

Harvey is fleeing through underground tunnels, pursued by ghouls. He sees an abyss before him. Perhaps he can leap across to the other side. He fails his Jump roll. There is really nothing he can do to push this roll. The Keeper could simply describe Harvey falling to his death, which would end the game for Harvey's player. Alternatively, the Keeper could describe how Harvey falls and lands in an underground river, later to be washed up, injured and lost at an unknown location, his flashlight and equipment lost. The first outcome will bring the game to a sudden end and, while this may be acceptable, the second allows for the game to continue.

More Than One Player Rolling Dice for a Skill Roll?

In some circumstances two or more characters may work together towards the same goal. The decision of how many investigators may be involved in a particular situation is up to the Keeper.

Examples include:

- Researching a single book: one person at a time may read the book.
- Picking a lock: one person may attempt to pick the lock, rolling their Locksmith skill.
- Delivering First Aid: two people may assist each other, both rolling their First Aid skill. A success is granted if either of them succeeds.
- Carrying a body: the Keeper should use the SIZ characteristic of the body to set the difficulty level. Up to four people, each taking one limb, could assist one another in carrying a body, in which case a roll would only be required if the body were exceptionally heavy (see **Physical Human Limits** for guidance on combining physical characteristics).
- Library Use in a public library: all investigators in the library may conduct research and attempt a skill roll. Only one successful roll is required.
- Spotting a clue: everyone who is in the right position to view whatever is in question may roll Spot Hidden. Only one successful roll is required.
- Determining if someone is withholding information: everyone who is able to observe the subject may roll Psychology. Only one successful roll is required.
- Sneaking past a guard: Everyone needs to roll their Stealth skill; if one person fails, the guard will be alerted to their presence.

The examples above are intended only as guidelines. For tasks in which the number of participants is limited, further attempts may be made by other investigators, but such attempts will take additional time.

It may not be apparent in some situations whether another skill roll should be allowed or if a player is required to push a skill roll; the Keeper must decide. In general, when an investigator is attempting the same goal a second time, this requires a pushed roll.

The Keeper allows two investigators to administer First Aid to a fallen comrade. Each player rolls dice; if both fail the skill roll, they may either continue with their efforts (pushing the roll) or they can move aside and allow other investigators to attempt it (up to two at a time). Each attempt to administer first aid takes time, and this may be crucial if the patient is at death's door.

***Another example**: The players wish to interrogate a cultist, and decide to use the classic good cop, bad cop routine. One player uses Intimidate and another uses Charm. They take it in turns to play their roles, each rolling dice to test if the cultist cracks. Once the investigators have each made one dice roll, they must either give up, or one of them must push the roll.*

Physical Human Limits

The investigators are only human, and there are limits to what they can achieve physically. As has already been stated, the difficulty level of a roll is Extreme when opposed by a characteristic of 90 or above. The upper limit of what can be faced with an Extreme success is 100 + the investigator's skill or characteristic. Anything beyond this is impossible for that character, and no dice roll is allowed. Thus no human can win a test of STR versus a large monster such as a Dark Young (STR 220).

The only way to exceed human limits is for multiple investigators to combine their efforts. One or more investigators' characteristics are deducted from the opponent's characteristic to reduce it to a level against which other investigators may make a skill roll. To do this, starting with the lowest, deduct each investigator's characteristic value in

Cecil's fellow investigator, Rodger, is trapped beneath a fallen rafter. The Keeper rules that the rafter has a SIZ of 150. Cecil's STR is only 40, which is more than 100 below the rafter's SIZ, making it impossible for him to lift it on his own, according to the rule on physical human limits.

Luckily, Martin (STR 45) is there to help. Cecil's STR is lowest, so it is subtracted first from the rafter's SIZ, leaving the rafter's SIZ at 110 (150–40). This is over 90, but less than 100 points above Martin's STR, so he can attempt a skill roll to move the rafter, requiring an Extreme success. Martin fails this roll.

Cecil has STR 40; the most he can attempt to lift is SIZ 140.

Martin has STR 45; the most he can attempt to lift is SIZ 145.

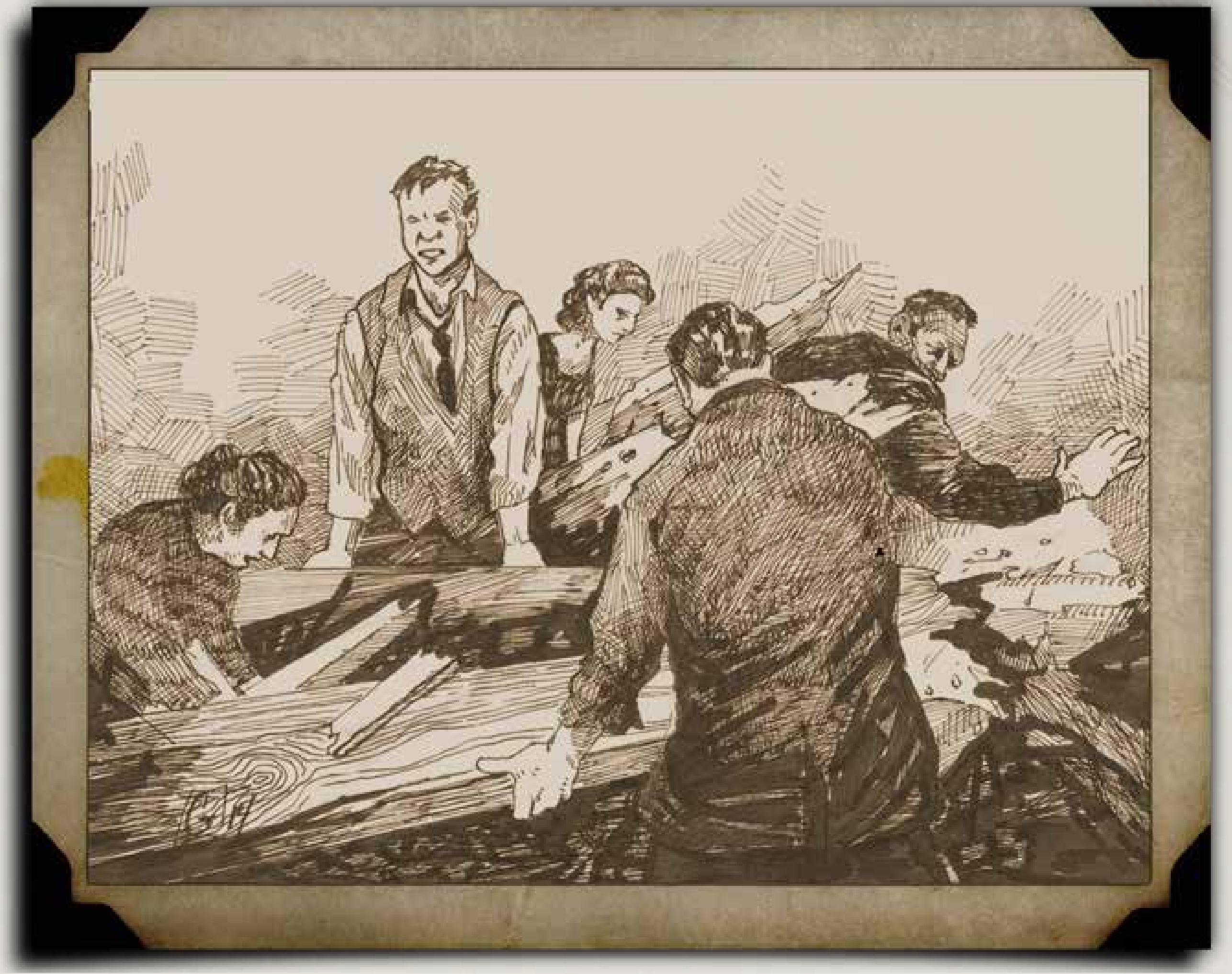
At that moment the rest of the group arrive. There are now five investigators attempting to lift the rafter: Cecil (STR 40), Harvey (STR 20), Martin (STR 45), Helen (STR 60) and Belinda (STR 75).

Harvey has STR 20; the most he can attempt to lift is SIZ 120.

Helen has STR 60; the most she can attempt to lift is SIZ 160.

Belinda has STR 75; the most she can attempt to lift is SIZ 175.

Subtracting Harvey's STR from the rafter leaves SIZ 130; deducting Cecil's STR then leaves SIZ 90; finally, subtracting Martin's STR leaves SIZ 45. This has reduced the difficulty level to Regular. The Keeper rules that they can all lay hands on the rafter and attempt the lift, but since one attempt has already been made, that this will constitute a pushed skill roll. Neither Helen's nor Belinda's STRs have been factored in yet, so they are both able to attempt the pushed skill roll to lift the rafter. Helen rolls a success, Belinda rolls a failure. One success was all that was needed. Rodger is freed.



"We'll get you out of there, Rodger"

turn from the opposition's characteristic. Continue doing this until the opponent's characteristic has been reduced to a value that can be challenged by an investigator. Investigators whose characteristics were not used to reduce the opposing factor may now make a skill roll, with an Extreme, Hard, or Regular difficulty level, as determined by the new value of the opposing characteristic.

This rule is only generally applicable to physical challenges in which characters can use their shared Strength or Size to achieve a task. The opposition cannot be reduced to zero or lower by this method; a skill roll is always required.

Fumbles and Criticals

I have said that Danforth refused to tell me what final horror made him scream out so insanely—a horror which, I feel sadly sure, is mainly responsible for his present breakdown.

—H.P. Lovecraft, *At The Mountains Of Madness*

Very high or very low dice rolls are unusual, and signify good or bad fortune for the players.

The impact of Fumbles should take effect immediately and may not be negated through pushing the roll.

01: A Critical Success

A roll of 01 means that something beneficial occurs beyond simply achieving the goal. The nature of the good fortune is at the Keeper's discretion, although the players may make suggestions. In combat, for example, a critical success means that the attacker has hit a vulnerable spot and causes maximum damage.

Brian is attempting to appraise an unusual gold crown, and rolls 01 with his Appraise skill of 35%. The Keeper tells Brian that not only is he able to determine an accurate monetary value for the crown (the normal outcome for a Regular success), he also identifies that the crown is from the South Seas, possibly one of the fabled items brought back by Captain Marsh in the 1830s (as a result of the critical success).

96—100: Fumble

A fumble simply means that something really bad occurs—something worse than a straight failure. The nature of the misfortune or bad luck is at the Keeper's discretion.

If the dice roll required for success is 50 or over and the dice read 100, a fumble has occurred.

If the dice roll required for success is below 50 and the dice read 96—100, a fumble has occurred.

Brian encounters a ghoul. Making his Sanity roll he rolls 100—a fumble. He automatically takes the maximum Sanity point loss for seeing the ghoul.

Another example: *Harvey has 55% Library Use skill. If he were searching the library for clues, the Keeper might ask for a Library Use roll. Given that his skill is 55%, he will only fumble on a roll of 100. If Harvey were furtively searching through a private library in the dark, with only a candle for light, the Keeper might set the difficulty level to Hard, requiring a roll of 27. In this case, Harvey would fumble on a roll of 96 to 100.*

Luck

Luck rolls may be called for by the Keeper when circumstances external to any investigator are in question, and also when determining the fickle hand of fate. If a skill or characteristic is applicable to a situation then it should be used rather than Luck.

If the Keeper calls for a Group Luck roll, the player whose investigator has the lowest Luck score (among those present in the scene) should make the roll.

If something bad is deemed to happen to one member of the group, the Keeper can simply ask who has the lowest Luck score at that moment and have that individual suffer the unfortunate event.

You will also find an optional rule for spending Luck points to alter dice rolls at the end of this chapter.

Finding a cab doesn't require a dice roll, but getting one before the investigators lose sight of the car that they wish to pursue could. Credit Rating could be a factor in attracting the attention of a cabdriver on the lookout for a well-dressed fare who may tip generously. However, quickly getting a ride at two o'clock in the morning on the undesirable side of town might not be so easy. Would there even be a cab to hail? No skill is going to make a cab appear at that moment. It is a matter of chance whether a cab may be driving down that road, hence a Luck roll is required.

Intelligence Rolls and Idea Rolls

An Intelligence (INT) roll may be called for by the Keeper when an investigator is attempting to solve an intellectual puzzle of some kind. By rolling equal to or below the investigator's Intelligence, the player will receive a solution from the Keeper. This might include solving a crossword puzzle or answering a riddle.

An Idea roll is different than an Intelligence roll, although made in the same manner by rolling equal to or below the investigator's Intelligence characteristic. An Idea roll is usually proposed by the players when their investigators have become stuck at a point in the investigation; perhaps they have completely missed a vital clue, or just don't know what to do next, and so the game has stalled. The outcome of the Idea roll will get the investigation back on track; however, the success or failure of the Idea roll determines whether the missed clue has been obtained easily, or at some cost to the investigators (see **Chapter 10** for more advice about Idea rolls).

Know Roll

All people know bits of information about different topics. The Know roll represents what's stored in the brain's intellectual attic, calculated as the percentage chance that the investigator's education supplied the information. Roll equal to or under a character's EDU value to determine the success of a Know roll.

The investigator might know it is dangerous to pour water into sulfuric acid (without studying Chemistry), or be able to remember the geography of Tibet (without a Navigate roll), or know how many legs arachnids have (and possess only one percentile of Biology).

Identification of present-day earthly languages is an excellent use for the Know roll. If a specific skill is more applicable to the situation, then it should be used rather than making a Know roll (at the Keeper's discretion).

Opposed Skill Rolls: Player versus Player and Melee Combat

There may be times, such as when two investigators are opposing one another, when you wish for both sides to roll dice to determine a victor. Opposed rolls are the standard for melee combat (see **Chapter 6: Combat**). Outside of combat, the Keeper should avoid using opposed rolls between non-player characters and investigators. However once a Keeper is accustomed to these rules, he or she may wish to use an opposed roll where they feel it will enhance the drama.

To make an opposed roll, both sides declare a mutually exclusive goal: one will win, the other will lose. Each side selects a skill or a characteristic to use—not necessarily the same one—both of which must be approved by the Keeper.

Both sides roll dice to determine a level of success by comparing their rolls with their chosen skill or characteristic. The Keeper should be aware that characteristics are usually higher than skills, so where one side uses a characteristic the other side should be given the choice of whether to use a characteristic or a skill.

Opposed skill rolls cannot be pushed.

A skill roll can yield one of six results:

Fumble: the roll is 100. If the roll required for success is less than 50, a roll of 96 or over is a fumble.

Failure: the roll is above the character's skill or characteristic (but not a fumble).

Regular success: the roll is equal to or below the character's skill or characteristic.

Hard success: the roll is equal to or below a half of the character's skill or characteristic.

Extreme success: the roll is equal to or below a fifth of the character's skill or characteristic.

Critical success: a roll of 01.

Comparing Results:

A **Critical** success beats an E**xtreme** success.
An **Extreme** success beats a **Hard** success.
A **Hard** success beats a **Regular** success.
A **Regular** success beats a **Failure** or **Fumble**.

In the case of a tie, the side with the higher skill (or characteristic) wins. If still tied, either an impasse has been reached or both sides should re-roll.

Harvey gets drawn into a game of chess with Edgar, another investigator. There is nothing riding on the outcome of the game, but the players still want to know who wins. Both sides have the goal 'to win'. These goals are mutually exclusive; if one wins the other must lose. The situation is also irreversible; if Edgar wins, there is nothing Harvey can do to change that (thus the roll cannot be pushed). Neither has 'play chess' as a skill, so both agree to use INT. Both players roll a Regular success. Edgar has the higher INT, and so wins the game.

Bonus Dice and Penalty Dice

(Primaily for Use with Opposed Dice Rolls)

Sometimes the prevailing conditions, environment, and available time can hinder or benefit a skill or characteristic roll. Certain conditions mean that the Keeper may grant a bonus die or a penalty die to a roll.

Bonus dice and penalty dice are not trifling small additions or subtractions of a few percentage points, and so should not be used without good cause. If a factor is so small that it would only modify a roll by a few percentage points then don't bother with it. Driving in light rain should not inflict a penalty die, but torrential rain so thick that you can barely see, even with the wipers on full speed—now there's your penalty!

In most cases, the Keeper would boost or penalize a roll with a single "bonus die" or "penalty die," but where conditions are highly advantageous or dire, a second bonus die or penalty die could be applied.

One bonus die and one penalty die cancel each other out.

For each bonus die:

Roll an additional "tens" percentage die alongside the usual pair of percentage dice when making a skill roll. You are now rolling three separate dice: one "units" die and two "tens" dice. If you have a bonus die, you should use the "tens" die that yields the better (lower) result.

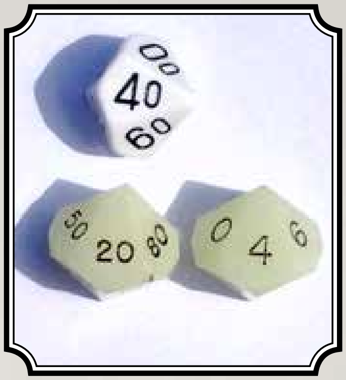


Figure 1: Bonus Dice

Two rival investigators, Malcolm and Hugh, are vying for the affection of Lady Greene. Only one can gain her hand in marriage, thus the Keeper determines that an opposed roll is needed to determine the outcome of their wooing. It is decided that each should make an opposed Charm roll. The Keeper reviews the events of the scenario so far: Malcolm has visited Lady Greene twice, each time lavishing expensive gifts upon her, while Hugh has only visited once and brought no gifts at all. The Keeper states that Malcolm has an advantage and will get a bonus die in the opposed roll.

Hugh's player rolls first against his Charm skill of 55, getting 45—a Regular success.

Malcolm's player rolls against his Charm skill with one bonus die, rolling one units die and two tens dice (see fig 1.) The units die reads 4 and can be paired with either of the two tens dice to give scores of 44 or 24. Malcolm's player takes the lower result 24—a Hard success.

Malcolm wins the opposed roll, and his proposal of marriage to Lady Greene is accepted.

For each penalty die:

Roll an additional "tens" percentage die alongside the usual pair of percentage dice. You are now rolling 3 separate dice: one "units" die and two "tens" dice. For a penalty, use the "tens" die that yields the worse (highest) result.

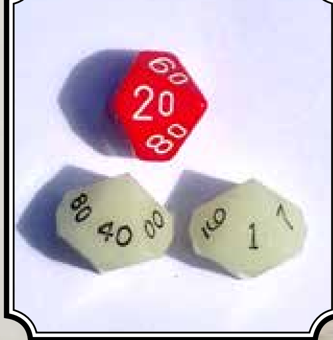
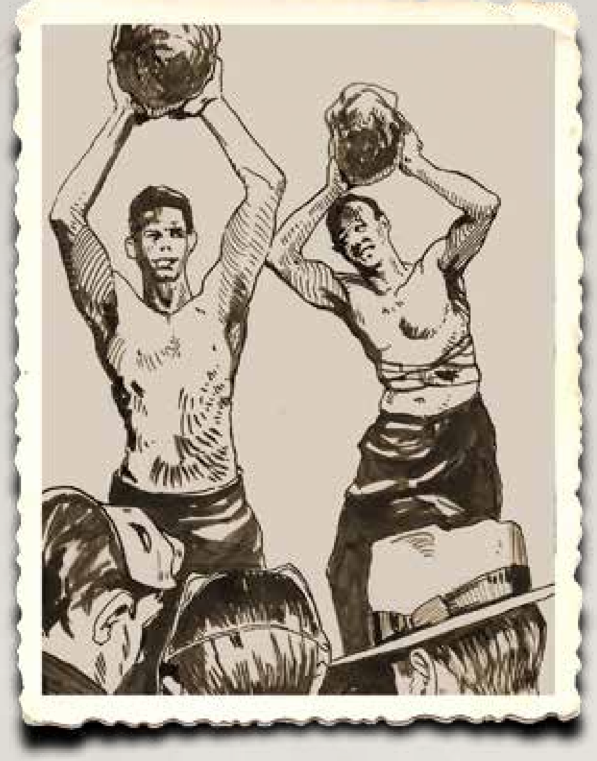


Figure 2: Penalty Dice



"Sorry Harrison, I don't intend to die today."

In a dire turn of events, two investigators, Felix and Harrison, have been captured by the insane cultists of the Scarlet Smile. The cultists decide to have some fun at the investigators' expense, decreeing that both must undertake the Ordeal of Pain, from which only one can survive; the loser will be sacrificed to the cultists' foul god.

The Ordeal of Pain involves lifting up a huge rock and holding it aloft. Whoever holds the rock up the longest will win. This requires an opposed Strength roll from each of the investigators. The Keeper rules that Harrison must take a penalty die, as he recently suffered a major wound (he received an injury when he was captured by the cultists) and is still recovering.

Felix's player rolls 51 against STR 65—a Regular success.

Harrison's STR is 55. His player rolls 20 and 40 on two tens dice and 1 on the units die (see fig 2.), which can be combined to read 21 or 41. The extra die was a penalty die so Harrison must take the higher result—a Regular success.

Both players have achieved a Regular success, and so Felix wins because he has the higher STR.

Felix is able to hold the rock above his head for longer than Harrison. The cultists jeer and lead Harrison off towards their altar.

Difficulty Levels vs. Bonus/Penalty Dice

In the majority of cases, only one person, usually the player, makes a skill roll. Any factors that provide an advantage or disadvantage for the investigator should be factored into the difficulty level set by the Keeper. Bonus dice and penalty dice may be awarded in conjunction with difficulty levels, at the Keeper's discretion, but doing so should be the exception rather than the rule.

In the case of an opposed roll (wherein both sides are rolling in opposition to one another, as in melee combat) difficulty levels are never set. The level of success achieved by one side is, in effect, the level of difficulty that the other side must compete against. If there are factors that provide a distinct advantage or disadvantage for one of the characters involved, the Keeper should grant a bonus die or a penalty die to that player.

Skill rolls: Set level of difficulty.

Opposed rolls: Award penalty dice or bonus dice.

An evil cultist is attempting to push a door open as Harvey pushes it closed from the other side. This calls for a STR or SIZ roll. The Keeper lacks statistics for the cultist and must set an appropriate difficulty level. He decides that the cultist's STR and SIZ would both be between 50 and 89, requiring Harvey to make a roll of Hard difficulty level to push the door closed. The Keeper allows Harvey to choose whether to use his STR or his SIZ (he uses his SIZ of course, it is much higher). If he fails, he might be able to push the roll by throwing himself recklessly against the door, but only at the risk of taking physical damage should he fail.

If the cultist is a key non-player character (with STR 80 and SIZ 65), the Keeper may feel that it would be more fun to have both sides make an opposed roll. Harvey rolls 57 against his SIZ of 80, giving him a Regular success. The Keeper rolls 15, which is an Extreme success for the cultist's STR. Harvey is knocked back, with no chance of pushing the roll.

Combined Skill Rolls

Some situations allow or demand the use of more than one skill. Only one dice roll is made, and the result then compared with each of the skills named. The Keeper will specify whether a success is required for both skills (*i.e.* the roll is a success when measured against each of the skills) or if only one of the skills need be successful.

Note the importance of using a single dice roll in the latter example. Harvey has only 10% skill in both Mechanical Repair and Electrical Repair. The chance of success when making one dice roll and comparing it to both skills

"I'm coming in!"

simultaneously is 10%. If two separate rolls were made, first against Mechanical Repair and then against Electrical Repair, the chance of succeeding in both would be 1%.

The Keeper must decide whether a situation calls for sequential skill rolls or a combined skill roll.

A deranged cultist suddenly moves to draw a gun on Harvey. A successful Spot Hidden roll would allow Harvey to see the cultist's hand moving towards the gun, while a successful Psychology would allow him to anticipate the action through the cultist's demeanor. The Keeper asks for a combined Spot Hidden and Psychology roll for Harvey. A success on either skill will allow Harvey to anticipate the attacker's action, and perhaps give Harvey a chance to act first.

Later, Harvey attempts to repair an electric turbine. The item is both mechanical and electrical, so the Keeper asks for a combined Mechanical Repair and Electrical Repair roll. One roll is made and the result is compared to both skills—in this case both must be successful to achieve the task.

Charm, Fast Talk, Intimidate, and Persuade Skills: Difficulty Levels

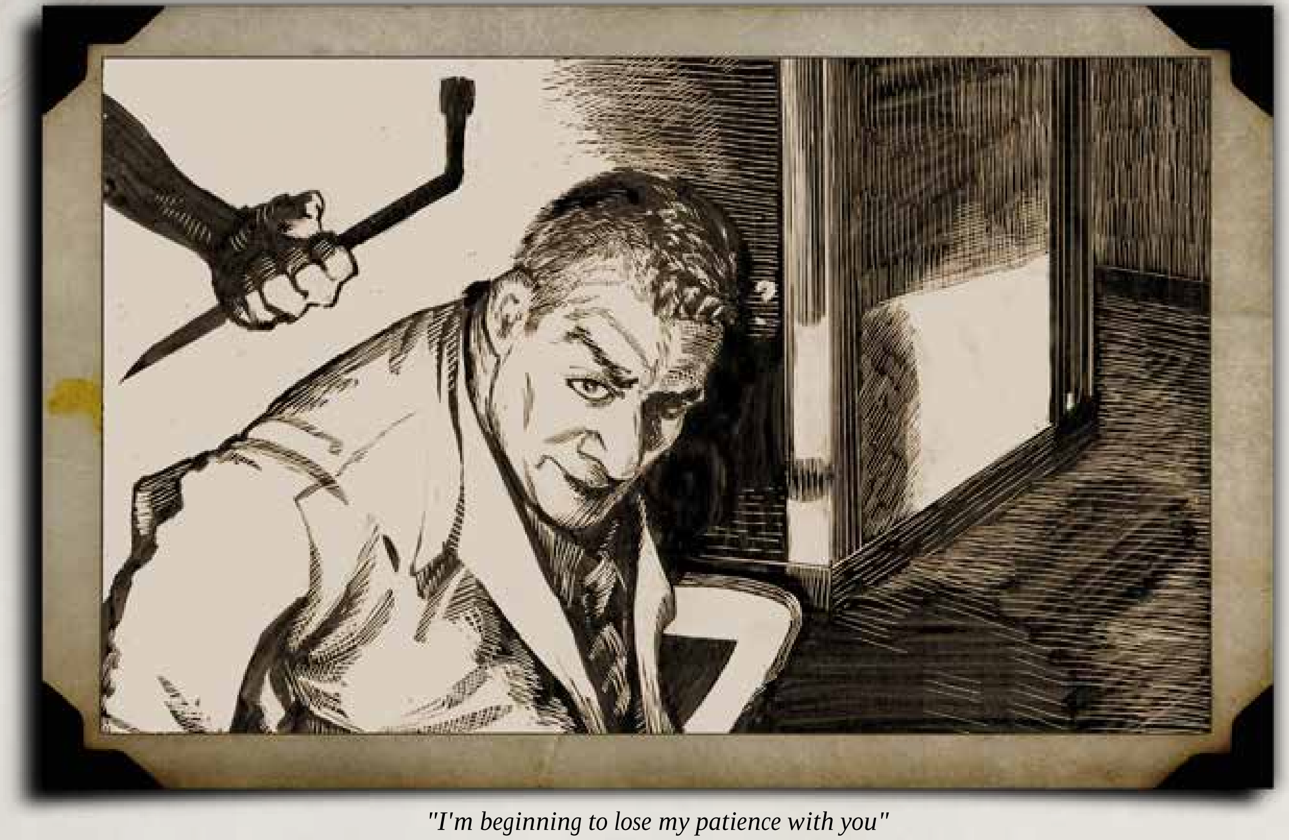
An investigator may have a Charm skill of 75%, but this does not mean that he or she can charm anyone and everyone 75% of the time. The difficulty level is based on the opposing factor; in this case the matching social skill (either Charm, Fast Talk, Intimidate, or Persuade) or Psychology skill (whichever is higher). Thus, if the opposing skill is 50% or higher, a Hard success is required (a roll equal to or below half skill). If the opposing skill is 90% or higher, an Extreme success if required (a roll equal to or below one-fifth of skill). For the vast majority of non-player characters, these skills will be below 50%, and so the difficulty level will be Regular and the player only needs a regular success.

- If the non-player character is positively inclined towards the player's goal, don't bother rolling dice, but simply have them agree.
- If the non-player character lacks strong feelings towards the player's goal then no modification to the difficulty level is required.
- If the non-player character is strongly opposed to the player's goal, the difficulty is raised by one or two levels.
- If the player comes up with something to support their case, such as a substantive argument (if using Persuade), or is holding a weapon and is clearly willing to use it (in the case of Intimidate), the Keeper should lower the difficulty by one level.

The lowest chance of success requires an Extreme success (equal to or below one-fifth of the skill), but in some rare circumstances the Keeper may rule that there is no chance of success and that no roll is allowed.

Brian's investigator is trying to intimidate a cultist into revealing the name of the cult's contact in the police force. The cultist is a doctor by profession, and the Keeper decides that the doctor's Intimidation and Psychology skills are below 50%. The difficulty level therefore begins as Regular. Of course the cultist strongly desires not to reveal his contact, and so the Keeper increases the difficulty level by two steps to Extreme.

Brian fails the skill roll. Brian seeks to push the roll by threatening violence. He pulls out a crowbar, swings it near the doctor's head and then looks the doctor straight in the eye to make sure that he understands the implied threat. The Keeper lowers the difficulty level to Hard. Brian fails the pushed roll, and the Keeper tells how Brian gets carried away and, in his frustration, hits the doctor's head with the crowbar, causing a nasty injury. Brian did not intend this—it was the consequence of failing the pushed roll. Things don't always go as intended! If the player had succeeded in the Intimidation roll, the Keeper would be compelled to give up the name of the contact (as it was the player's goal), but as the roll was failed, it is now entirely up to the Keeper whether the doctor is forthcoming, regardless of any further action the investigators may take against him.



"I'm beginning to lose my patience with you"

Rewards of Experience: The Investigator Development Phase

When an investigator successfully uses a skill in play, the player should check the box beside that skill on the investigator sheet. This gives the investigator a chance to learn from experience. No tick is earned if the roll used a bonus die. In the case of an opposed roll, both sides may achieve a level of success, but only one will win, and only the winner may tick their skill.

Typically the investigator development phase occurs at the end of a scenario, or if playing through a campaign, at the conclusion of a chapter. This may be after one session of play or several sessions. If a story continues beyond that, the Keeper should look for a pause in the narrative to allow for an investigator development phase.

Once an investigator development phase has been called, examine the investigator sheet to see which skills have been checked as successes. No matter how many times a skill is used successfully in play, only one check per skill can be made to see if the investigator improves.

For each skill check the player rolls 1D100.

Succeeding at something you are not good at is difficult; however, successfully using the skill probably means that the investigator learns from the experience. Conversely, being expert at something guarantees success most of the time, yet that high skill means the investigator is unlikely to learn further. It gets progressively harder to add percentiles to a skill.

If the player rolls higher than the current skill number, or the result is over 95, then the investigator improves in that skill: roll 1D10 and immediately add the result to the current skill points. Skills may rise above 100% by this method.

If the player rolls equal to or less than the investigator's skill level, then the investigator hasn't learned from the experience and the skill amount does not change.

Repeat the procedure for all the skills that been checked, then erase all skill checks on the investigator sheet. Skills can be checked again during the next game session as they are used successfully.

Note: The Cthulhu Mythos and Credit Rating skills never receive a skill check, and no box for such a check exists on the investigator sheet. Not improving a skill has no other consequence.

A game has finished after a couple of sessions of play, and Harvey has checks against several skills. Harvey's player rolls against his Stealth skill of 20%. She rolls 08, and so Harvey does not improve in this ability. She then rolls Library Use (55%) for a result of 68—Harvey's skill has improved. 1D10 is rolled, giving a result of 3. Harvey's Library Use rises to 58%.

Skills of 90% or More

When an investigator attains 90% or more ability in a skill during an investigator development phase, add 2D6 points to their current Sanity. This reward represents the discipline and self-esteem gained in mastering a skill.

Cecil has a Sword skill of 85%. Having successfully employed the skill in play, a check is made for improvement in the skill during the investigator development phase. Cecil's player rolls 97, and so rolls 1D10, adding 8 points to the skill. Cecil is now a true expert swordsman and gains 2D6 Sanity points.

Other Activities During the Investigator Development Phase

During the investigator development phase, the player also has the opportunity to:

- Gain Sanity points through their investigator spending time with an aspect from their own backstory (see **Self-help**, page 167).
- Check their Credit Rating and review their finances (see **Investigator Development Phase: Employment and Credit Rating**, page 96).
- Reduce all sanity limits by one (see **Getting used to the Awfulness,** page 169).

Altering an Investigator's Backstory

A player is free to alter or add background entries on their investigator sheet as and when they please, subject to certain limitations. The player may not erase or alter entries listed under Injuries and Scars, Phobias and Manias, Encounters with Strange Entities, or anything that has been amended or added by the Keeper without the Keeper's permission.

Phobias and manias may only be erased through the use of treatment (see **Psychotherapy**, page 167).

The investigator's key connection (see page 45) may be altered only during the investigator development phase, and only by the player. Guidance on using, losing, and replacing a key connection can be found under **Self-help** (see page 167).

Credit Rating and Investigator Expenditure

Attempting to track personal finances in a manner similar to real life within the game would introduce unnecessary complexity. However, using a slightly abstracted method, a gauge of an investigator's living standard and spending power becomes possible.

An investigator's starting Credit Rating (CR) is determined during character creation, based upon the investigator's chosen profession (see **Sample Occupations** pages 40-41).

Day-to-Day Expenses and General Living Standards

There is no requirement to make any account of accommodation, food, or incidental travel expenses, so long as an investigator's expenditure falls within the bounds of his or her living standard (see **Credit Rating**, page 61). In addition, a character can spend up to his or her Spending Level on any given day.

It is likely that money will only occasionally become an issue in play, when large amounts are being spent. This may include preparing for a major trip, purchasing expensive items such as a vehicle or rare book, or hiring extra staff.

The combination of being allowed to spend freely within the bounds of their living standard and the freedom of not being required to record expenditure below a certain spending level is intended to minimize bookkeeping. The use of this system may to lead to areas of uncertainty as to exactly what is within the bounds of an individual's living standard and whether an investigator has exceeded their spending level. As always, the Keeper is the arbiter of such matters and is advised to intervene only when an investigator has clearly exceeded their spending level.

Harvey begins the game with a Credit Rating of 41 (Average). This affords him an average living standard; he may stay in moderately priced hotels, eat out (economically) and take the occasional taxi. In addition, he may spend up to $10 per day. None of this requires any bookkeeping on the player's part.

Harvey spends a couple of sessions of play carrying out investigations in Boston, travelling around by bus and taxi, visiting libraries, interviewing people, and all the usual things a Call of Cthulhu *investigator might get up to. This is all within his living standard and spending limit. No bookkeeping is required.*

Spending Beyond One's Spending Limit

When an investigator spends an amount beyond their spending limit, the player must reduce their cash by the full amount spent. If cash is insufficient, the investigator may seek to use their assets. Converting assets into cash can take time; how long is up to the Keeper. Mortgaging a property, selling antiques, gaining loans, and so on all take time. If the investigator is away from their hometown, this is likely to take even longer.

If multiple purchases of less than the investigator's spending threshold are made on the same day, the Keeper may insist on combining the total purchases for comparison with the investigator's spending level, and demand that a cash spend is deducted if the spending limit is exceeded.

Harvey wants to buy a 12-gauge shotgun, costing $40. This being above his $10 spending limit, he reduces his cash by $40 (from $82 to $42).

Later, Harvey wishes to take a trip to England, choosing to travel by sea, first class, costing $120. This is beyond Harvey's available cash. Harvey has $1665 tied up in assets, and seeks to realize some of that capital by getting a loan from the bank. The Keeper agrees to this and decides that it might take a week to get the money. Harvey transfers $245 from his assets to his cash. From the $245, he spends $120 on the ticket, leaving $125, which he adds to his remaining cash of $42. His cash is now $167, and his assets $1400. When he gets to England, his finances will function just as they did back home (average living standards and a $10 per day spending limit).

Spending Money in Call of Cthulhu

If your characters travel to a place with a lower cost of living then they should find their money buys more. For example, if Harvey journeyed to rural India, he would find he was relatively rich and that he was able to afford a living standard above his usual one.

Harvey has a spending limit of $10 per day. One day he makes numerous spends; a camera, a short international telegram, and taking a contact out to dinner at a plush restaurant. He then wishes to attend a show at the music hall. At this point the Keeper decides that Harvey has spent $15 (exceeding his $10 spending limit). Harvey reduces his cash by $15.

Money Coming In

During the game a character may receive a large sum of money, perhaps as a reward. Such a sum can be added to cash in the short term or be invested in time as part of their assets.

Harvey has gone on a shopping spree.

Going into Debt

How debt is taken on and repaid is all part of your story. Perhaps the investigator's car must be sold, or money must be sought from a loan shark. While financial transactions are not intended to be the focus of play, the steady decline of a character's Sanity may well go hand-in-hand with physical and material decline.

Investigator Development Phase: Employment and Credit Rating

Ill-health (physical or mental) or continued absence from work may lead to loss of employment and a fall in income. Some professions do not require the investigator to be actively employed to derive an income (such as Dilettante), and so are not prone to loss of employment. However a stock market crash will have a major effect on such an individual's finances, and events should be dealt with at the Keeper's discretion (perhaps using Luck rolls). Conversely, Credit Rating might be raised when an investigator acquires a higher-paying job.

A person can be rich one day and on the street the next, but a gradual decline is more common. If an investigator loses their employment, they lose their income, and their Credit Rating will fall. A loss of assets does not necessarily indicate a loss of Credit Rating if one still has a reliable income.

Where an investigator's financial situation has undergone a significant change, the Keeper should decide on one of the following options. The following list of conditions ranges from good to bad, and should generally be applied during the investigator development phase.

I'm rich! When an investigator comes into money, they should check to see if their assets are equal to those of a higher living standard bracket. If this is the case, the player should increase their investigator's Credit Rating in steps of 1D10 until their Credit Rating is within the new bracket.

> *If Harvey (starting in the 'average income' bracket) came into money such that his assets increased to $30,000, this would bring him within the 'wealthy' bracket for the 1920s ($25,000–$44,500). His Credit Rating was previously 41 (average). His player rolls a 1D10—resulting in a 4—and 4 is added to Harvey's Credit Rating, raising it to 45. Another two rolls are made, a 3 raises his Credit Rating to 48, then a 9 raises it to 57. Credit Rating 57 is within the 'wealthy' income bracket, so no more rolls are added.*

Things are looking up: if the investigator has been promoted, their Credit Rating should rise accordingly (add 1D6 Credit Rating).

Life goes on as usual: if nothing much has changed to affect the investigator's income, their Credit Rating will not alter.

Tightening one's belt: the investigator is demoted or takes a period of unpaid leave. Decrease Credit Rating by 1D10.

Sold the family silver: the investigator has spent the vast majority of their assets. If the investigator's total worth (cash plus assets) now equals the asset value of a lower income level, decrease Credit Rating by 1D10.

Bad luck and troubles: the investigator loses their main source of income, usually their job. Decrease Credit Rating by 2D10 with each following investigator development phase. If there is a state safety net, the minimum Credit Rating will be 1D10-1.

Crash! The sudden loss of all income and/or all debts being called in (such as in a stock market crash) lead to a dramatic decline in the character's fortunes. The investigator must reduce his or her Credit Rating by 1D100. If an investigator's Credit Rating withstands the loss, it indicates that either investigator is offered another job immediately or that they secreted money away somewhere safe (note the lowest Credit Rating is zero—negative numbers are ignored).

During the investigator development phase, following the review of Credit Rating, the investigator's cash should be refreshed, adding the amount of cash indicated on the chart for their present Credit Rating to any remaining cash they possess. Assets can change in one of two ways. First, the investigator's Credit Rating can rise or fall (as a result of a change in employment, for example), in which case their asset value should be recalculated to fit the revised Credit Rating score. Second, an investigator can spend or accrue a large sum of money that will affect their asset value and, if sufficient, also alter their Credit Rating score. The Keeper should use the advice above to change the Credit Rating and Asset Value of each investigator in a way that feels appropriate to events in the story. Continuing with the status quo is of course the default, and Keepers should only seek to make changes when they are waranted.

> *At the end of the adventure in England, Harvey returns to Boston. His finances have been depleted by the trip but he has a great story to publish. Harvey has $80 cash and only $50 in assets remaining. The Keeper agrees that Harvey still has his job and, while he had to sell his house and move into rented accommodation, he may remain in the Average income bracket. The Keeper feels this best fits 'Sold the family silver' (his combined wealth is now a little more than that of 'Poor'), and so insists on a decrease in Credit Rating of 1D10. Harvey's player rolls 07, so Harvey's Credit Rating drops from 41 to 34. Referring to the Cash and Assets chart, a Credit Rating of 34 gets $68 cash, so this is added to his remaining money, giving Harvey a total of $148 in cash. Harvey's assets remain at $50.*

Contacts

During the game, investigators may wish to make use of their personal and professional contacts. The Keeper can either simply allow for the existence of a contact or ask for a dice roll. Players can make rolls to establish contacts for their investigators using whichever skill or characteristic seems most appropriate: Chemistry to know a chemist, Medicine to know a surgeon, and so on.

A successful roll when establishing a contact means that either the non-player character has heard of the investigator (by reputation) or that the investigator has previously met the contact. Apply modifiers to the roll as appropriate. Location is a big factor—being far from home or in a sparsely populated area would increase the difficulty level. If the investigator is on his or her home ground and trying to contact someone of the same profession, the Keeper should lower the difficulty level.

Establishing a contact does not automatically mean that the contact will do as the investigator wishes; some persuasion, fast talk, charm, or intimidation may be required, and should be roleplayed.

If the player wishes to push the roll to establish a contact, the Keeper should make the pushed roll out of the player's sight (a concealed dice roll), so the player does not know the outcome. A suggested consequence for failing the pushed roll is to allow the investigator to unwittingly meet an antagonistic or unreliable contact. Such a contact may appear helpful to the investigator, but will double-cross or deceive the investigator in some manner. A concealed roll is used in this instance, since knowledge of the outcome of the dice roll would inform the player as to the contact's disposition.

Harvey has traveled to London and wants to go through the archives of The Times *for unpublished evidence linked to his investigation. He is refused access to* The Times' *archives, and so seeks to establish a contact among the local press who might be able to vouch for him and gain him access. There is no journalism skill, so the Keeper suggests either Photography (Harvey may know a fellow photographer) or Own Language (as the skill most associated with being a journalist). The Keeper raises the difficultly level to Hard, as Harvey is a long way from home. Harvey has Own Language 84% and half of this or less must be rolled to establish a contact. Harvey fails the roll, and can find no contacts. He persists with trawling every minor publication, and the Keeper grants a pushed roll, rolling the dice out of the player's view (concealed roll). The roll is failed again and the Keeper informs the player that Harvey contacts Martyn Lace, publisher of* The Camden Enquirer, *who claims to know of Harvey's reputation as a photographer. Lace is curious about Harvey, and will appear helpful while trying to find out about Harvey's investigation for his own gain. Perhaps he will warn Harvey's enemies (for a reward) or publish the story himself, thus exposing Harvey's careful work.*

Training

Given enough money, someone will teach anything. The existence of training makes game sense only in campaigns, where the same investigators meet regularly to engage in an ongoing mystery.

One should not go to school and learn more than 1D10 points in a skill per four months of game time without good reason. The Keeper decides if multiple courses can be taken and how to judge if the investigator's class participation is satisfactory. An experience check comes automatically upon successfully completing a segment of training; however too many adventures in a semester will invalidate classroom work or practice for that term.

At the Keeper's option, the learning rate for a skill might be increased or the learning interval shortened if the investigator has access to a renowned teacher. Such access should come as a reward for an outstanding deed, or after great perseverance, since many compete for the favor of the famous.

Player and Keeper may arrange self-study of any academic subject. The investigator must study for four months, after which the player rolls as if for a skill check (tick) in that skill (attempting to roll above their current skill level on 1D100 and gaining 1D10 skill points if successful).

Combat skill specialisms, such as Sword, are so little used that schools and personal trainers represent the only way to learn.

Aging

There are various modifiers applied during investigator creation to reflect the investigator's age. In the rare instances that an investigator ages significantly in play, modifiers should be applied to reflect the change in age. This is unlikely to be a factor in many games, but may come in to play in a campaign, or when jumping decades and picking up an investigator's story later in life. Aging may also occur suddenly as a result of a spell or magical gate; such aging may inflict the negative physical effects without the gain in education.

The aging effects are cumulative, so if ageing two decades from thirties to fifties, apply modifiers for turning both forty and fifty.

Turning 20: Make an improvement check for EDU. Add 5 points among STR and SIZ.

Turning 40: Make an improvement check for EDU. Deduct 5 points among STR, CON or DEX, and reduce APP by 5. Reduce MOV by 1.

Turning 50: Make an improvement check for EDU. Deduct 5 points among STR, CON or DEX, and reduce APP by 5. Reduce MOV by 1.

Turning 60: Make an improvement check for EDU. Deduct 10 points among STR, CON or DEX, and reduce APP by 5. Reduce MOV by 1.

Turning 70: Deduct 20 points among STR, CON or DEX, and reduce APP by 5. Reduce MOV by 1.

Turning 80: Deduct 40 points among STR, CON or DEX, and reduce APP by 5. Reduce MOV by 1.

Each decade thereafter: Deduct 80 points among STR, CON or DEX. Reduce MOV by 1.

Harvey plays a few 1920s stories, after which the Keeper wishes to play a scenario set in the 1930s. This finds Harvey 10 years older (now aged 52) and so the aging effects are applied. A dice roll of 98 grants Harvey 1D10 improvement to his EDU, adding 9 points for an EDU of 93. The player then reduces Harvey's CON and APP by 5 points each. Harvey is still a handsome fellow (APP 75). His hit points are decreased by 1 to 14 as a result of his drop in Constitution. His MOV drops from 6 to 5, he's not as fast as he used to be, but all in all, Harvey is aging pretty well!

Optional Rules

Spending Luck

After the player has made a skill roll (using a skill or characteristic), Luck points may be spent to alter the result. The player can use Luck points to alter a roll on a 1-for-1 basis. The points spent are deducted from the investigator's Luck score, which will reduce the chance of passing a future Luck roll.

Luck points may not be spent on Luck rolls, damage rolls, Sanity rolls, or rolls to determine the amount of Sanity points lost. A player may spend any amount of Luck points (up to their current Luck value) on a roll. A player may only spend Luck to alter one of their own dice rolls.

When a skill roll is failed, the player has the option to push the roll OR spend luck; Luck points may not be spent to alter the result of a pushed roll.

Criticals, fumbles, and firearm malfunctions always apply, and cannot be bought off with Luck points.

Also, no skill improvement check is earned if Luck points were used to alter the dice roll.

In play, an investigator's Luck will fall through spends and rise through recovery (see below).

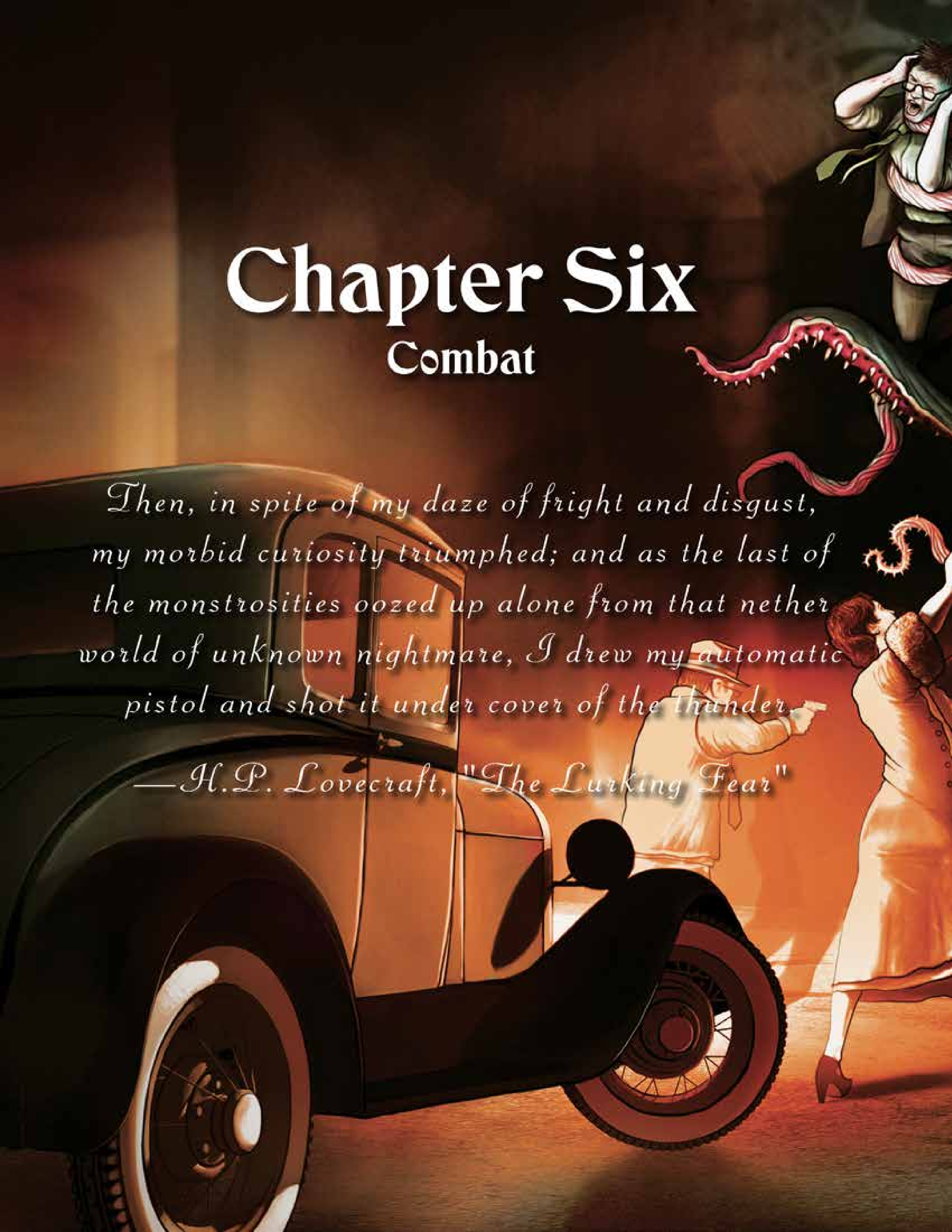
Recovering Luck points

After each session of play, each player may make an improvement check for their Luck. This is rolled in the same way as for skill improvement. The player rolls 1D100 and if the roll is above their present Luck score they add 1D10 points to their Luck score. If the roll is equal to or less than the investigator's present Luck score, no points are recovered.

Note: An investigator's Luck score will vary throughout play, but may not exceed 99. The Luck starting value is not used again in the game. There are no resets and the starting value can be exceeded in play.

The Keeper rolls an Extreme success for a Dark Young to trample Harvey into the dust. Harvey fails to dodge with a roll of 73, far above his Dodge skill of 27. This is life or death, and so Harvey's player spends 46 of Harvey's Luck points to convert the Dodge roll to an Extreme success. Harvey avoids death by a hairsbreadth!

At the start of the following session (Harvey having somehow survived to fight another day), Harvey's player makes a check for Luck recovery. Harvey's Luck is now down to 8 points. The player rolls 37 and so adds 1D10 to Harvey's Luck, increasing it to 14. Let's hope Harvey doesn't have to rely on his luck today.



Chapter Six

Combat

Then, in spite of my daze of fright and disgust,
my morbid curiosity triumphed; and as the last of
the monstrosities oozed up alone from that nether
world of unknown nightmare, I drew my automatic
pistol and shot it under cover of the thunder.

—H.P. Lovecraft, "The Lurking Fear"

Despite their best efforts to avoid bloodshed, sometimes investigators are faced with situations where the outcome can only be decided by the fist or gun.

Combat encompasses a range of skills and goals; sometimes an investigator may wish to merely subdue an opponent without causing undue harm, while at other times the goal may be to kill, or simply to flee.

Combat has its own rules that focus on the action and help to determine who is doing what, when it is done, and the degree of success achieved. Rather than having a single roll decide the outcome of the fight, a series of rolls are made until there is a clear victor.

Declaration of Intent: "What is your character doing?"

The Keeper should always ask the player that question and encourage them to describe their investigator's actions rather than use game terminology. "I'm rolling to hit," is not something an investigator would ever say or do. Endeavor to paint a picture with your descriptions of combat and encourage your players to do likewise. When the player has described their investigator's action, the Keeper should then tell the player which skill to roll dice against.

Player: "I'm going to punch the guard, then run for the open door."
Keeper: "The guard is going to try to grab you. Roll your Brawling skill."

Keeper: "The monstrous humanoid is running straight at you—what are you doing?"
Player: "I raise my shotgun and blast the thing."
Keeper: "OK, give me a skill roll for Shotgun."

Keeper: "Scott's investigator is acting crazy—he's heading out of the tent into the freezing cold without his coat or mittens. He'll freeze to death out there!"
Player: "I'm going to grab him and wrestle him to the ground."
Keeper: "Let's have an opposed Brawling roll."

Notice how the request for a dice roll develops out of what the players say. In the first example the goal is to get past the guard, and the punch is simply a method of achieving the goal; damage may be inflicted as a consequence, but the Keeper uses the dice to judge whether the maneuver is accomplished.

In the second example, the player's goal is clearly to inflict maximum damage, so the dice will be used to determine if the monster is hit, and to gauge the amount of damage inflicted.

In the third example the player is trying to restrain a fellow investigator without inflicting harm. Again the dice will be used to gauge the success of the maneuver.

The dice are then rolled, usually by the Keeper and the player simultaneously, and the results used to determine what maneuvers are achieved and how much damage is inflicted.

How you describe the outcome of the dice roll is important to your story, but of no importance to the game mechanics. One Fighting roll which inflicts 6 hit points of damage may represent a few good punches, a knee to the groin, a series of kicks or a head-butt—your description of the outcome should elaborate upon your stated intention, suiting the relative success achieved.

Try to use this format each round: allow each character's actions in the story to suggest what rolls are required, resolve the dice rolls, incorporate the outcome of the rolls back into the story, then move onto the next character. Don't just repeatedly roll dice without any story.

The Combat Round

It is confusing for everyone when multiple players act and speak at once, so to maintain order, combat is structured into rounds, with each player taking one turn in each round.

A combat round is a deliberately elastic unit of time in which everyone wishing to act and capable of doing so has a chance to complete at least one action. An investigator's equality of opportunity is much more important than the notion that a combat round must represent a precise amount of real-world time. When every investigator and other Keeper-controlled characters have had an opportunity to act, that combat round is over and the next round can begin.

Dexterity and the Order of Attack

The question of who gets the first opportunity to attack can be an important issue in a fight. Determine the order of attack by ranking the combatants' DEX from highest to lowest. In the case of a draw, the side with the higher combat skill goes first.

Actions in a Combat Round

On their turn in the DEX order (highest to lowest) each character may use their action:

- To initiate an attack using the Fighting or Firearms skill*.
- To perform a fighting maneuver.
- To flee from the combat.
- To cast a spell.
- To perform some other action requiring time and perhaps a dice roll, such as picking a lock while others fight.

**Note that some monsters are capable of multiple attacks in one round: these all take place on the monster's turn.*

A character may elect to delay acting until another character has acted. If this leads to more than one character wishing to act simultaneously, the one with the highest DEX takes priority. If both insist on waiting for the other, the round may end with neither of them acting and therefore losing their action, after which play will continue with the usual order of combat next round.

Fist Fights

> *The man behind me—he only one of the party older than I—croaked the hackneyed "My God!" in the most cracked voice I ever heard. Of seven cultivated men, only Sir William Brinton retained his composure, a thing the more to his credit because he led the party and must have seen the sight first.*
>
> —H. P. Lovecraft, *The Rats In The Walls*

To explain the combat rules, we shall start with a simple, old-fashioned, one-on-one fist fight. Later we can add rules for melee weapons, multiple opponents, firearms, and other options.

This fight might be a barroom brawl, or any situation where two people are determined to hurt one another in unarmed combat. This is not a boxing match or a martial arts class; there are no holds barred here. This is down and dirty: fists fly, feet lash out, hair is pulled, foreheads clash, nails rake, fingers twist, vulnerable parts are targeted, eyes gouged, and teeth spat out. This is all encompassed in one skill: Brawling (a specialization of the Fighting skill). The alternative to attacking is to try to avoid being hit, and this is represented by the Dodge skill.

Melee attacks are resolved using opposed skill rolls. When attacked, a character has a simple choice: either dodge or fight back.

- If the character chooses to fight back, use the target's Fighting skill to oppose the attacker's Fighting skill.
- If the character chooses to dodge, use the target's Dodge skill to oppose the attacker's Fighting skill.
- If the target is neither fighting back nor dodging, refer to surprise attacks on page 106.

Resolving a Fighting Attack Made Against a Target That is Fighting Back

Both sides roll percentile dice and compare the results with their own Fighting skill. The side with the better level of success avoids being harmed, and inflicts damage on their opponent (see **Determining Damage**, nearby). If both sides achieve the same level of success, the character initiating the attack hits the character that is fighting back, inflicting damage.

- If the attacker achieves a higher level of success, they deal damage to their target.
- If the defender achieves a higher level of success, he or she has successfully blocked, parried or avoided the attacker's blows and simultaneously landed a blow of their own upon their attacker, inflicting damage.
- In the case of a draw, the attacker wins (when their opponent is fighting back).
- If both fail, no damage is inflicted.

Harvey has been cornered by an angry cultist, and both are attempting to hurt one another. The cultist has a DEX of 55 and so does Harvey. However the cultist's Fighting (Brawling) skill is 70%, which is far higher than Harvey's, so the cultist acts first.

Resolving a Fighting Attack Made Against a Target That is Dodging

The attacker and the target (who is trying to dodge) make an opposed roll using their Fighting skill and Dodge skill respectively. If the attacker gains a higher level of success, the attack is successful and the attacker inflicts damage on the loser (see **Determining Damage**, below). Otherwise the attack is dodged and no damage is dealt. If both sides achieve the same level of success, the character dodging wins and evades the attack.

- If the attacker achieves a higher level of success, they deal damage.
- If the defender achieves a higher level of success, they have dodged the attack and take no damage.
- In the case of a draw, the defender wins (when the defender is dodging).
- If both fail, no damage is inflicted.

Determining Damage

The amount of damage that an attack delivers is indicated on **Table XVII: Weapons** (pages 401-405). Note that the damage for unarmed human attacks is 1D3 (*e.g.* punching and kicking).

Extreme Damage and Impales

Greater damage is inflicted if the attacker gains an Extreme level of success in their attack. This only occurs if the attack is made on a character's turn in the DEX order, not when fighting back: each character gets one moment in the spotlight each round, and this is their opportunity to make an outstanding attack.

If the attacker achieves an Extreme success with a non-impaling weapon (for example, blunt weapons, such as a fist, kick, or club), then they have hit a weak spot and caused maximum damage (plus maximum damage bonus, if any).

If the attacker achieves an Extreme level of success with a penetrating weapon (such as a blade or bullet) then an impale has been inflicted. This means that the weapon or bullet chanced to strike a vital area, driving deeply through arteries or slashing crucial tendons or muscles. Apply the increased damage as for an Extreme success with a blunt weapon (maximum damage plus maximum damage bonus) and add a damage roll for the weapon.

> *A character with 1D4 damage bonus achieves an Extreme level of success when attacking with a switchblade. The player rolls 1D4 for the weapon's damage, and adds the maximum damage the weapon can inflict (4) together with their maximum damage bonus (4). This results in a total of 1D4+8, (a range of 9 to 12 points of damage).*

Weapons that can impale are indicated on the **Table XVII: Weapons** (pages 401-405).

Using Weapons in a Fight

Anything that can be picked up and used to hit or stab can be considered a melee weapon. If it is the kind of weapon that anyone could just pick up and use (a chair leg, kitchen knife, etc.), then use the Fighting (Brawl) skill. Such weapons belong to the basic weapons category and include simple clubs and knives. If the weapon is more cumbersome or complex and does not conform to the basic weapons category, a weapon specialization skill should be used. Weapons with similar characteristics and function are grouped together for the purpose of weapon skill specializations.

Consult **Table XVII: Weapons** (pages 401-405) for details of the weapon groups and specific weapons, together with the damage they inflict.

> *Old Man Birch has the choice of picking up a knife or a sword. With the knife, he would use his Fighting (Brawl) skill of 40%. A sword is trickier to use and has its own skill, which is not part of the Fighting (Brawl) skill. Old Man Birch doesn't have any skill with a sword, so would have to use it at the base skill value: Fighting (Sword) 20%.*

Improvised Weapons

All sorts of items can be used to inflict physical harm: snooker cues, scissors, bottles, rocks and so on. Even a gramophone player could be smashed over the back of someone's head for a nasty injury.

The Keeper should determine the damage done by an improvised weapon by using a comparable item on **Table XVII: Weapons** (pages 401-405). If the improvised weapon is similar to a basic melee weapon, such as a knife or club, it may be used with the Fighting (Brawl) skill. If it is not, the Keeper should decide on which Fighting skill specialization is appropriate.

Everyone is strongly encouraged to make use of the environment in a fight. Doing so will add a unique feel to each fight and will make the setting come to life. If every fight uses the same old punches, kicks, and regular weapons, they may feel repetitive. Picture the scene and grab what comes to mind. If the fight takes place in a bar, you should be swinging pool cues, throwing bottles, and hitting each other with barstools. Fire pokers, hat stands, and ornamental swords may be to hand in a mansion. Computer monitors, power cables, and scissors could all be deadly in an office. As Keeper, encourage your players to improvise and

No Pushing Combat Rolls

There is no option to push combat rolls (either Fighting or Firearms). Skill rolls are resolved with one or two rolls, but combat is resolved with a sequence of rolls. Pushing a skill roll indicates a subsequent attempt—a concerted effort to succeed. In combat this subsequent attempt would be your next punch or your next shot, i.e. your next attack.

Does the Monster Fight Back or Dodge?

The default mode for monsters and non-player character is to fight back rather than dodge. This serves to make combat quicker and simpler for the Keeper. Monsters and non-player characters should only use dodge when their priority is to escape.

Frying pans make excellent improvised weapons.

don't block their ideas without good reason. If you want to introduce the hand of fate to determine whether that handy improvised weapon is present, call for a Luck roll.

Fighting Maneuvers

If a player describes a goal other than simply inflicting physical harm, such as disarming their opponent or knocking them over, then it can be resolved with a maneuver. This may include pushing someone out of the way, throwing the opponent to the floor, restraining someone in a headlock, disarming an opponent, and so on.

Step 1: Compare Builds

Clearly skill is an important factor in performing a successful fighting maneuver, but size and strength also have an effect. A small, skillful fighter might unbalance or disarm a larger opponent, but there are limits. No human is ever going to be able to wrestle a huge monster such as a Dark Young of Shub-Niggurarth to the ground, whatever their skill. Conveniently, Size and Strength are already factored into each character's Build, and thus by comparing these we may gauge the relative might of the opponents.

Old Man Birch has a good left hook.

Harvey: DEX 55
Fighting (Brawl) skill: 25 (Regular) / 12 (Hard) / 5 (Extreme)
Dodge skill: 27 (Regular) / 13 (Hard) / 5 (Extreme)
Old Man Birch: DEX 60
Fighting (Brawl) skill: 40 (Regular) / 20 (Hard) / 8 (Extreme)
Dodge skill: 30 (Regular) / 15 (Hard) / 6 (Extreme)

The first round:

Things go badly for Harvey when he fails to sneak around the house, leading to an encounter with Old Man Birch, who tries to punch the intruder.

Old Man Birch has the higher DEX and therefore goes first.

Old Man Birch's Action:

The Keeper picks up the dice and states that Old Man Birch is swinging a fist at Harvey. Harvey's reaction is to duck. The Keeper will therefore roll against Old Man Birch's Fighting (Brawl) skill and will be opposed by Harvey's Dodge skill.

The Keeper rolls 04 for Old Man Birch's Fighting (Brawl) skill—an Extreme success.

Harvey requires an Extreme level of success to avoid the blow. Harvey's player rolls 25 for Harvey's Dodge skill—a Regular success. Not good enough.

Old Man Birch deals 1D3 damage for an unarmed attack, to which is added his 1D4 damage bonus. As it was an Extreme success, the maximum result is used in place of rolling dice; Harvey takes the full 7 points of damage (3 + 4 = 7).

The Keeper tells how Old Man Birch catches Harvey with a left hook before he has a chance to flee. This is followed up with a couple of solid jabs as Harvey reels back, blood running down his face. A smile spreads over Old Man Birch's face as he gets a taste of victory.

Harvey's action:

Harvey is cornered and lashes out at his foe. Old Man Birch attempts to side-step and clout Harvey again. His intentions include damage, so this means he is fighting back.

Harvey's player rolls 25 for Harvey's Fighting (Brawl) skill—a Regular success.

The Keeper rolls 23 for Old Man Birch's Fighting (Brawl) skill—a Regular success.

When the target is fighting back, the attacker wins in the case of a tie. Harvey rolls 1D3 for 2 points of damage.

That's the end of round one.

To determine the relative capability of the two opponents and whether the character performing the maneuver takes penalty dice, simply compare the Build of the two combatants. If the character performing the maneuver has a smaller Build than their opponent then he or she takes a penalty die for each point of difference (to a maximum of two penalty dice). If an opponent exceeds the attacker's build by three or more, any fighting maneuvers are ineffective; the attacker may be able to lay hands on their opponent, but lacks the strength and size required to take advantage of their grip.

- If the character performing the maneuver has a Build that is three or more points lower than their opponent's, the maneuver is impossible.
- If the character performing the maneuver has a Build that is two points lower than their opponent's, the maneuver roll is made with two penalty dice.
- If the character performing the maneuver has a Build that is one point lower than their opponent's, the maneuver roll is made with one penalty die.
- If the character performing the maneuver has the same (or higher) Build as their opponent, no additional modifiers are applied.

Step 2: Make the Attack Roll

A maneuver is treated the same way as a regular Fighting attack. Most maneuvers will use the Brawling skill, though some may be performed using another specialization: for example, the Fighting (Sword) skill might be used to disarm a person. The Keeper must rule according to the situation. The opponent should choose to either dodge or fight back as they would when attacked normally.

Fighting Maneuvers Require a Definite Goal

Sometimes a player may state an action as a goal; in response to having a gun pointed in their face they might simply say, "I'm pushing his arm away so the gun isn't pointing at my face". Pushing an arm away isn't a goal-it's an action. It doesn't define a strong objective; the opponent could simply say they are pulling back and firing the gun when it comes to their turn. A goal should be something definite such as, "I'm knocking the gun from his hand", "I'm seizing the pistol from him", or "I'm grabbing the gun arm and keeping it pointed away from me". Each of these has a definite effect on the status quo and thus constitutes a goal.

Maneuver attack roll:

- If the target is dodging: the attacker's Fighting skill is opposed by the target's Dodge skill. If the character performing the maneuver achieves a higher level of success than the character dodging, the maneuver is successful (if tied, the target is able to dodge the maneuver).
- If the target is fighting back: the attacker's Fighting skill is opposed by the target's Fighting skill. If the character fighting back achieves a higher level of success, the maneuver fails and the opponent inflicts damage on the character performing the maneuver (if tied, the maneuver is successful).
- The target of an attack may use a maneuver of their own: Resolve as for fighting back, but instead of inflicting damage, apply the effect of their maneuver.

A successful maneuver allows the character to achieve one goal, such as:

- Disarming an opponent, or wresting an item such as a book out of the opponent's hand.
- Place the enemy at an on-going disadvantage, either inflicting one penalty die on the opponent's future actions or granting one bonus die to allies' actions taken against the target (choose whichever seems most appropriate to the situation). This disadvantage may be as a result of physical restraint or of having been knocked to the floor.
- To escape when physically restrained by another character. The restrained character may use a maneuver of their own on their turn to break out of a hold, such as a bear hug or neck lock; otherwise they are automatically held until their attacker releases them, is incapacitated or suffers a major wound (see **Wounds and Healing**, page 119).
- Pushing an opponent over a cliff, out of a large window or simply knocking the opponent to the floor.

The Keeper may inflict damage on those engaged in a maneuver if it is appropriate to the events in the story—clearly someone falling from a second story window is going to take damage unless they land in a safety net or similar.

Striking the First Blow (Surprise)

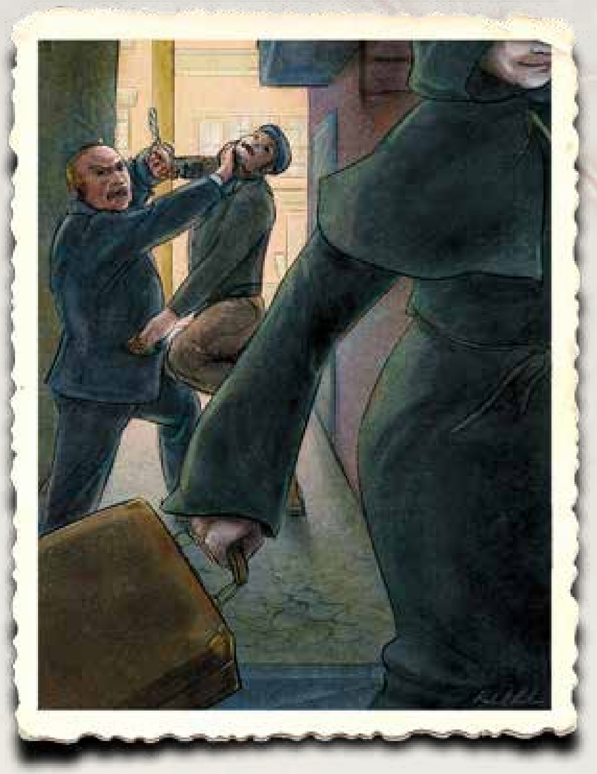
Something must happen to start a combat; someone must strike the first blow. Opponents may square up to each other like two boxers in the ring, knowing they are engaged in a fight even before the first punch is thrown. If this is the case, the Keeper should start a combat round.

Alternatively the attack may be a complete surprise; a sudden knee to the groin or punch to the jaw, for example. When someone states that they are making a sudden, unexpected attack, they should have the opportunity to surprise their opponent. If the Keeper were to automatically switch to combat rounds (see below), the person who declared the first attack may end up acting last in the DEX order, which would make no narrative sense.

Of course if the target has their wits about them, they may see the attack coming. The Keeper may allow a skill roll to determine if the target anticipates the attack, using either Listen or Spot Hidden to hear or see it coming, or Psychology to perceive the attacker's intent. The Stealth skill of the attacker can be used to set the difficulty level for the investigator's Listen, Spot Hidden, or Psychology skill, or vice versa if the investigator is the one making the surprise attack (remembering that the player should be rolling the dice where possible).

Depending on the outcome of the roll:

- If the target anticipates the attack, they may choose to dodge or fight back.
- If the target fails to anticipate the attack, the Keeper may allow the attack to be an automatic success (unless a fumble is rolled) or award the attacker a bonus die, depending on the situation. If the attacker is making a ranged attack (for example with a gun or throwing knife), a roll should always be made to hit.



Harvey struggles with the thug as the cultist flees.

***Harvey**: DEX 55*

Fighting (Brawl) skill: 25 (Regular) / 12 (Hard) / 5 (Extreme)

Dodge skill: 27 (Regular) / 13 (Hard) / 5 (Extreme)

Build: 0

***Thug**: DEX 50*

Fighting skill: 35 (Regular) / 17 (Hard) / 7 (Extreme)

Dodge skill: 25 (Regular) / 12 (Hard) / 5 (Extreme)

Build: 1

Harvey is following a cultist that he knows to be carrying a copy of the Book of Eibon *in a briefcase through Boston. When he loses sight of the cultist in the crowd, Harvey makes a Spot Hidden roll and fails. Harvey runs down the street looking in every side alley. The Keeper grants a pushed Spot Hidden roll, which is also failed. As a consequence the Keeper tells how Harvey follows his target into the shadows of one of those alleys, only to be jumped by a knife-wielding thug demanding money.*

***The first round**:*

Harvey has the higher DEX and therefore goes first.

***Harvey's Action**:*

Harvey tries to push the thug out of his way and run past; it's a risk, but Harvey knows that he will lose the trail if he delays. This is a Fighting Maneuver, the goal being to push the thug away long enough for Harvey to run past.

The thug has a Build 1. This is one point higher than Harvey's Build (of zero) so Harvey will have one penalty die. The thug is fighting back, attempting to stab Harvey. The thug has a knife and so uses his Fighting (Brawl) skill to attack.

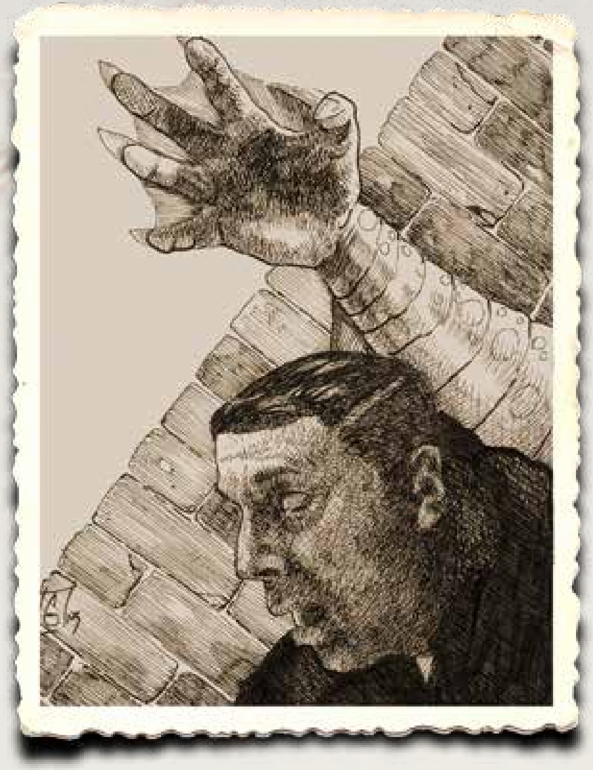
Harvey's player rolls with a penalty die, getting 12 and 22. He must take the higher roll—a Regular success.

The Keeper rolls 03 for the thug—an Extreme success.

While trying to push the thug aside, Harvey is stabbed for 6 points of damage (1D4 for the switchblade and 1D4 damage bonus). If this had been the thug's action, the Extreme success would have resulted in an impale for 8 + 1D4 damage (maximum weapon damage and maximum damage bonus plus a roll for weapon damage).

***The thug's action**:*

The thug threatens Harvey with the knife and demands money. Harvey, knowing that he is badly injured and outmatched, surrenders his wallet.



A deep one surprises an investigator.

Note: Hitting someone on the head (when attacking unseen) from the rear would automatically succeed (unless fumbled), whereas seizing a weapon from someone's hand would only receive a bonus die.

When attacking a target that is unable to or chooses not to dodge or fight back, the attacker should roll their attack normally, but will only fail to hit if they roll a fumble. It should be remembered that the Keeper decides when dice rolls are called for. If a person doesn't wake up, why would a dice roll be required to stab or shoot them in their sleep?

Once a surprise attack has been resolved, the Keeper should then switch to combat rounds as detailed below.

Outnumbered

When a character is outnumbered by the opposition, the character is at a disadvantage. Once a character has either fought back or dodged in the present combat round, all subsequent melee attacks on them are made with one bonus die. This does not apply to attacks made using firearms.

Characters and monsters that have more than one attack per round may also dodge or fight back that number of times before the bonus die is applied. Thus a ghoul with three attacks can fight back three times before its attackers gain a bonus die. Note that some Mythos entities can never be outnumbered by investigators (see **Chapter 14: Monsters, Beasts and Alien Gods**).

Ranged and Thrown Weapons

Ranged missile attacks (such as bows) are treated like firearms (target has the option of **Diving for Cover**, page 113).

Thrown weapons may be opposed with the Dodge skill in the same way as Fighting attacks (see **Resolving a Fighting Attack Made Against a Target that is Dodging**, page 103).

A character may not choose the option of fighting back against a ranged (missile) or thrown weapon attack unless he or she is within one-fifth of their DEX in feet near the attacker.

Half the attacker's damage bonus is applied to thrown and missile weapons that rely on the user's strength—this applies to bows and slings but not to crossbows.

To resolve a ranged or thrown attack, the Keeper should set a difficulty level as for a firearm attack (see **Firearms Difficulty Levels**, page 112).

Escaping Close Combat

A character can use their action to flee melee combat on their turn in the order of combat, providing they have an escape route and are not physically restrained.

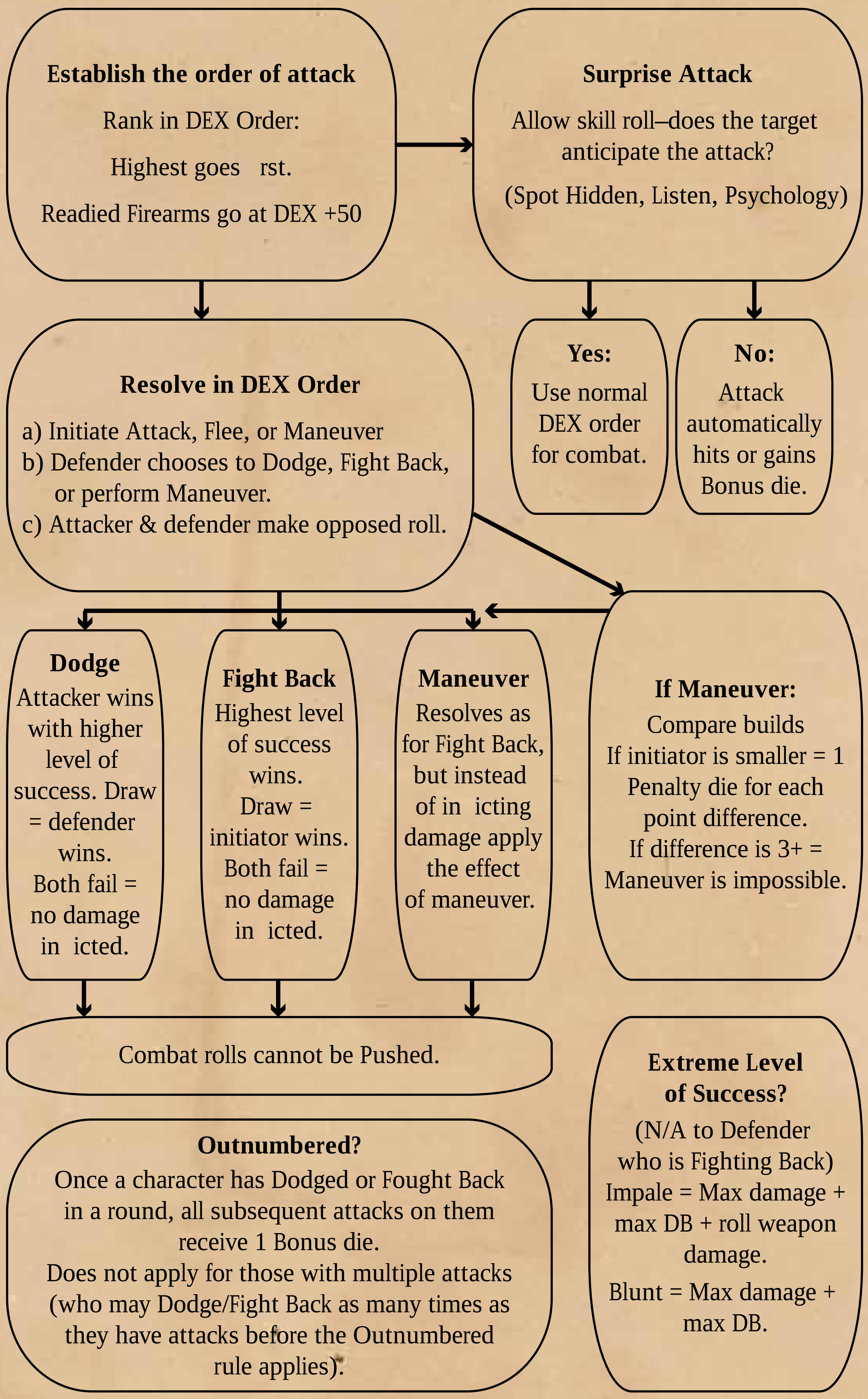
Armor

Armor reduces damage received, whether it is the natural armor of some monsters, body armor worn by a character, or the natural defense of an obstacle between the attacker and the target. Deduct the number of armor points from damage inflicted by attacks passing through the armor.

Note that armor will not reduce damage from magical attacks, poison, drowning, etc.

Even an old piece of metal will work as armor.

Combat Flow Chart



Establish the order of attack

Rank in DEX Order:

Highest goes first.

Readied Firearms go at DEX +50

Surprise Attack

Allow skill roll–does the target anticipate the attack?

(Spot Hidden, Listen, Psychology)

Yes:
Use normal DEX order for combat.

No:
Attack automatically hits or gains Bonus die.

Resolve in DEX Order

a) Initiate Attack, Flee, or Maneuver
b) Defender chooses to Dodge, Fight Back, or perform Maneuver.
c) Attacker & defender make opposed roll.

Dodge
Attacker wins with higher level of success. Draw = defender wins. Both fail = no damage inflicted.

Fight Back
Highest level of success wins. Draw = initiator wins. Both fail = no damage inflicted.

Maneuver
Resolves as for Fight Back, but instead of inflicting damage apply the effect of maneuver.

If Maneuver:
Compare builds
If initiator is smaller = 1 Penalty die for each point difference.
If difference is 3+ = Maneuver is impossible.

Combat rolls cannot be Pushed.

Outnumbered?
Once a character has Dodged or Fought Back in a round, all subsequent attacks on them receive 1 Bonus die.
Does not apply for those with multiple attacks (who may Dodge/Fight Back as many times as they have attacks before the Outnumbered rule applies).

Extreme Level of Success?
(N/A to Defender who is Fighting Back)
Impale = Max damage + max DB + roll weapon damage.

Blunt = Max damage + max DB.

Harvey and his friend Rodger spot the cultist they suspect to be carrying the Book of Eibon *in a briefcase. The cultist is standing on the station platform, awaiting a train. Harvey takes advantage of the fact that they have not met and approaches the cultist to enquire when the next train is due.*

Rodger: DEX 70
Fighting (Brawl) skill: 40 (Regular) / 20 (Hard) / 8 (Extreme)
Dodge skill: 42 (Regular) / 21 (Hard) / 8 (Extreme)
Damage Bonus: 1D4
Build: 1
Hit points: 14
Cultist: DEX 60
Fighting (Brawl) skill: 30 (Regular) / 15 (Hard) / 6 (Extreme)
Dodge skill: 30 (Regular) / 15 (Hard) / 6 (Extreme)
Damage Bonus: 1D4
Build: 1
Hit points: 13
Harvey: DEX 55
Fighting (Brawl) skill: 25 (Regular) / 12 (Hard) / 5 (Extreme)
Dodge skill: 27 (Regular) / 13 (Hard) / 5 (Extreme)
Damage Bonus: none
Build: 0
Hit points: 15

Harvey attempts to snatch the briefcase from the cultist. The Keeper rules that this constitutes a fighting maneuver (see ***Fighting Maneuvers****, page 105) since it will clearly initiate a combat and it is similar in intent to disarming an opponent. The cultist's DEX is higher than Harvey's, but he is not aware of being in combat until Harvey acts, although he may anticipate Harvey's action—see* **Striking the First Blow** *(Surprise Attacks), page 106. Using the rules for surprise attacks, the Keeper asks for a Stealth roll from Harvey, setting the difficulty level as Regular (the cultist's Spot Hidden skill is below 50). Harvey is successful and the cultist doesn't see the attack coming.*

Harvey's surprise attack:

Harvey attempts to snatch the cultist's case using a fighting maneuver. The cultist does not get a chance to dodge or fight back as he is unaware of the attack. Harvey gained a surprise attack and so has one bonus die for his maneuver. When figuring the outcome of a Fighting maneuver, the opponent's Build must always be factored in. The cultist's Build is one step above Harvey's, so Harvey gains a penalty die. The bonus die and penalty die cancel each other out.

An 11 is rolled for Harvey's Fighting (Brawl) skill—a Hard success.

No opposing roll is made for the cultist on account of Harvey having the advantage of surprise.

Harvey snatches the bag from the cultist.

Now that Harvey's surprise attack is concluded, the Keeper switches to using combat rounds (see ***Striking the First Blow****, page 106).*

Combat round one:

Rodger's action:

Rodger has the highest DEX and so acts first. The Keeper asks what Rodger is doing (see ***Declaration of Intent: "What is your character doing?"*** *page 102). Rodger's player leans forward and tells how Rodger is going to grab the cultist from behind, keeping hold of him while Harvey punches the cultist's lights out. The Keeper interprets this as a fighting maneuver with the goal of restraining the cultist. Both sides have equal Builds, so there are no bonus dice or penalty dice. The cultist tries to fight back, with an elbow to Rodger's gut.*

29 is rolled for Rodger's Fighting (Brawl) skill—a Regular success.

21 is rolled for the cultist's Fighting (Brawl) skill—a Regular success.

In the case of a draw with an opponent that is fighting back, the attacker wins.

Rodger's maneuver is successful and he has grabbed hold of the cultist. The cultist's blow fails to connect.

Cultist's action:

The cultist acts next. He struggles to break free of Rodger's hold, as Rodger strives to keep him held. The cultist is making a fighting maneuver. Rodger is simply trying to keep his hold on the cultist. The hold will only be broken if the cultist wins the maneuver, otherwise the status quo will remain. The cultist has a penalty die as a result of being restrained (see ***Fighting Maneuvers****, page 105).*

Either 82 or 02 (penalty die) is rolled for the cultist's Fighting (Brawl) skill, the highest roll is used—a Failure.

Rodger rolls a 24 for his Dodge skill—a Regular success.

The cultist fails to break free. Neither side inflicts damage on the other.

Harvey's action:

Harvey has the briefcase in his hands, and the cultist is restrained before him. Harvey uses the briefcase as an improvised weapon (see **Improvised Weapons***, page 104) to bash the cultist in the face. The Keeper decides to allow Harvey to use his Brawl skill for the attack. The cultist has already fought back this round (versus Rodger) and so Harvey gets a bonus die (see* **Outnumbered***, page 108). The cultist attempts to dodge, but suffers one penalty die because he is being restrained.*

Either 19 or 89 (bonus die) is rolled for Harvey's Fighting (Brawl) skill—a Regular success.

Either 01 or 71 (penalty die) is rolled for the cultist's Dodge skill—a Failure.

The Keeper decides the briefcase will do the same damage as a small club, 1D6. The cultist takes 3 points of damage.

Combat round two:

Other commuters are shocked at the conflict that is taking place, but no one steps forward to intervene.

Rodger's action:

Rodger already has hold of the cultist, so he doesn't need to roll dice unless he wishes to do anything in addition to continuing to hold him. Rodger decides he's going to take advantage of his hold on the cultist to slam the cultist's face against a nearby pillar. The cultist attempts to break free. Both sides will make a fighting maneuver roll. The cultist has one penalty die for being restrained.

Rodger gets a 49 for his Fighting (Brawl) skill—a failure.

Either 11 or 81 (penalty die) is rolled for the cultist's Fighting (Brawl) skill—a failure.

Rodger fails to hurt the cultist and the cultist fails to break free. The cultist is still held and the two of them are struggling around the platform.

Cultist's action:

Instead of struggling to break free, the cultist now raises his feet to waist height and pushes against the nearby pillar, attempting to overbalance Rodger onto the floor. Rodger continues to hold on and to resist being toppled. Since his goal is to avoid the attack, this will use Rodger's Dodge skill. The cultist has one penalty die for being restrained.

Rodger gets 32 for his Fighting (Brawl) skill—a Regular success.

The Keeper rolls 03 twice (penalty die) for the cultist's Fighting (Brawl) skill—an Extreme success.

The Keeper rules that hitting the concrete floor is worth 1D6 damage (like a club) plus the cultist's 1D4 damage bonus. Rodger takes the maximum of 10 points of damage as a result of the Extreme success (see **Determining Damage***, page 103). This drops Rodger's hit points to 4. This is a major wound (see* **Wounds and Healing***, page 119) and as a result Rodger is automatically knocked prone and must release his hold on the cultist. Rodger passes a CON roll and remains conscious.*

Harvey's action:

Harvey hates to leave his friend like this, but figures the cultist will probably chase after him, and so he flees the scene.

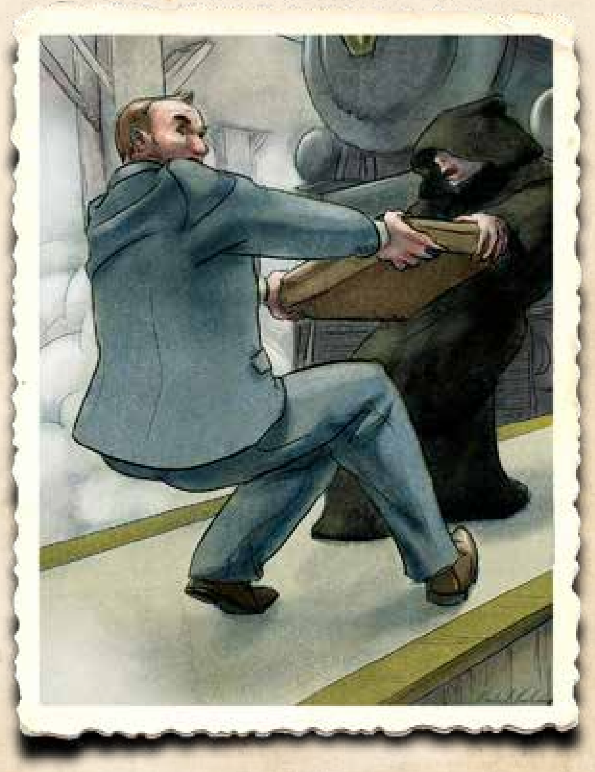
Combat round three:

Rodger is prone on the floor. The cultist is running after Harvey.

Rodger's action:

No action has been taken against Rodger this round, so he is free to stand up and act. He draws a throwing dagger from his belt and throws it at the cultist's back. This is a thrown weapon attack; the Keeper decides that the cultist will not be able to dodge it because he is unaware of the attack (see **Ranged and Thrown Weapons***, page 108), but Rodger still has to roll to hit.*

A Failure is rolled for Rodger's Throw skill. The dagger misses.



Harvey and the cultist grapple for the briefcase.

Cultist's action:

The cultist uses his Dominate spell to command Harvey to, 'Stop where you are". The rules for magic and spells are covered in a later in this book, and all we need to know is that the spell fails. However Harvey, knowing that he is unlikely to outrun the cultist, chooses to pretend that he is under the cultist's command; the player has an idea of her own…

Harvey's action:

Harvey feigns being under the cultist's command as his enemy approaches. Harvey's player then asks if perhaps the train is pulling in at that moment? The Keeper hadn't previously remarked upon the train and decides to allow a Luck roll to determine the situation. Harvey's Luck roll is a success and the train is just pulling in as the cultist reaches to take the case from him. Harvey seizes the opportunity to push the cultist in front of the train, using the briefcase.

This action will require a successful fighting maneuver. The Keeper loves the idea and grants Harvey a bonus die for his clever manipulation of the situation. The cultist tries to take the bag, and the Keeper decides that his goal is to spin Harvey round and throw him before the train! Both sides are making a fighting maneuver. Harvey will take one penalty die because his Build is 1 point lower than the cultist's. This cancels out the bonus die awarded by the Keeper.

08 is rolled for Harvey's Fighting (Brawl) skill—a Hard success. 23 is rolled for the cultist's Fighting (Brawl) skill—a Regular success.

Harvey keeps hold of the case and pushes the cultist in front of the train; the Keeper doesn't bother rolling for damage!

Armor Examples:

Heavy leather jacket	1 point
WWI helmet	2 points
1" Hardwood	3 points
Present U.S. Helmet	5 points
Heavy Kevlar Vest	8 points
Military Body Armor	12 points
1.5" bulletproof glass	15 points
1" Steel plate	19 points
Large sand bag	20 points

Harvey goes on vacation to Innsmouth and encounters a deep one while exploring the caves under Darke's Travelling Circus of Earthly Delights. A man of action, Harvey successfully clubs the deep one for 5 points of damage. The deep one has tough, leathery skin and scales, giving it 1 point of natural armor. The Keeper deducts 1 from the damage, thus Harvey's strike only does a total of 4 damage.

The deep one is none too happy and advances on Harvey, its needle sharp teeth glinting in the beam of Harvey's flashlight…

Firearms

It is true that I have sent six bullets through the head of my best friend, and yet I hope to show by this statement that I am not his murderer.

—H. P. Lovecraft, *The Thing on the Doorstep*

To resolve a firearms attack, make a 1D100 roll and compare the result with the attacker's Firearms skill (using the appropriate specialization).

The firearms roll is not opposed. The difficulty level is determined by the range, with various other factors granting either penalty or bonus dice. A failure never deals damage.

Firearms and the DEX Order

It takes less time to pull a trigger than to swing a club or sword, therefore readied firearms may shoot at DEX + 50 in the DEX order.

Range and Firearms Difficulty Levels

The difficulty level of a firearms skill roll is always set according to range. Each doubling of range above the weapon's listed base range on the Weapons Chart increases the difficulty level by one step.

- **Within the base range:** Regular difficulty level.
- **Long range (up to twice the base range):** Hard difficulty level.
- **Very long range (up to four times the base range):** Extreme difficulty level.

Any further modifiers use bonus or penalty dice.

At very long range, when only an Extreme success will hit the target, an impale only occurs with a critical hit (a roll of 01).

Firearm Attack Modifiers

Once the difficulty level of a firearms attack has been set, all other factors that lend a distinct advantage or disadvantage are taken into account. Some options follow, but others may occur to you during play. Modifiers grant either a bonus die or a penalty die.

Diving for Cover (Penalty die)

A target that is aware of being fired upon may react by diving for cover. This may mean jumping behind a physical barrier, throwing oneself to the floor, or ducking and diving at speed in an attempt to present a more difficult target.

Diving for cover requires a Dodge roll. If this is successful, the target presents a more difficult target and the attacker gets one penalty die.

Diving for cover is a desperate response to a desperate situation. A character that opts to dive for cover forfeits their next attack (regardless of whether they were successful or not). If they have already used their attack this round, they forfeit their attack in the following round. The only option available to a character that has dived for cover, until their next attack, is to dodge further attacks. If an individual with multiple attacks dives for cover, they forfeit all of their attacks, not just a single attack.

Cover and Concealment (Penalty die)

The degree of protection offered by cover is at the Keeper's discretion; a wooden fence may not stop a bullet, but it does obscure the target, making the shot more difficult. Concealment of at least half of the target adds one penalty die to a firearms attack.

A target that breaks cover even briefly (to fire shots for example) may be targeted by another character—if that character is holding his or her turn.

Harvey shoots at the Deep One.

Point-Blank Range (Bonus die)

If the target is at point-blank range—within a fifth of the shooter's DEX in feet—the attacker gains a bonus die.

An attacker that is using a firearm at point-blank range may be targeted by melee attacks and could be disarmed with a successful fighting maneuver on their opponent's turn. A target may not fight back against or dodge a Firearm attack as they can a Fighting attack.

Aiming (Bonus die)

The intention to take careful aim must be declared on the character's turn in the order of combat. The shot is taken on the same turn in the order of combat on the following round. If no other actions are taken before the shot is fired, the attacker gains one bonus die. If the aiming character takes damage or moves while aiming, the advantage of aiming is lost. Only one bonus die may be gained by aiming.

Fast-Moving Targets (Penalty die)

A target that is moving at full speed (MOV 8 or more) is hard to hit; apply one penalty die.

Target Size (Bonus or Penalty die)

Smaller targets are harder to hit. If the target is Build –2 or smaller, apply one penalty die.

Larger targets are easier to hit. If the target is Build 4 or larger, apply one bonus die.

Reloading Firearms (possible Penalty die)

It takes one combat round to load two shells into any handgun, rifle or shotgun. Allow one round to exchange a clip. Allow two rounds to change a machine gun belt.

In a round, it is possible to put one round in a chamber and get that shot off with one penalty die.

Handguns, Multiple Shots (Penalty die)

Many handguns are capable of firing 2 or 3 shots per round. Firing one shot allows for a more careful aim and steadying of the weapon. Firing more than one shot places speed above accuracy. When firing two or three shots in one round, roll for each shot individually, with all shots receiving one penalty die.

> *Harvey is shooting a single shot from his pistol at a target at normal range, so the difficulty level is Regular. On the next round he fires three shots. Harvey's player rolls for each shot (at Regular difficulty), applying a penalty die to each roll.*

Firing into Melee Combat

Combatants in melee combat are constantly on the move and may obscure one another. One penalty die is applied when targeting a combatant involved in melee combat. A fumble indicates an ally has been hit. If multiple allies are in the line of fire, the one with the lowest Luck score is hit.

Automatic Fire

If using automatic fire an attacker can make one pull of the trigger in one combat round. The automatic weapon will then continue firing until the trigger is released or the ammunition is expended (called full auto). Some weapons are limited to fire a burst (*i.e.* 2 or 3 bullets) rather than full auto, while others may be switched to fire semi-automatic (single bullets), and/or burst or full auto.

For full auto: the player declares the number of rounds (bullets) to be fired, which may be any number up to the capacity of the gun before rolling the dice. Due to the recoil of automatic weapons, it is very hard to place a high number of rounds in a single target. To simulate this, the number of bullets fired is divided into a series of volleys, with an attack roll made for each volley.

A volley is a number of bullets up to or equal to the firer's Submachine Gun (SMG) or Machine Gun (MG) skill divided by 10 and rounded down: simply read the tens digit of the skill value. Regardless of skill, a full auto volley is never fewer than 3 bullets. For example: a character with Firearms (SMG) 47% would fire four bullets in a volley. A character can fire full auto (multiple volleys) in a single round until their ammunition runs out, although the chances of hitting reduce after the first volley has been fired.

For burst fire: one pull of the trigger fires 2 or 3 bullets, this being considered the best combination of accuracy and conservation of ammunition. This is simply treated as a volley of 2 or 3 shots (depending on the firearm; the user's skill plays no role in determining the number of bullets).

When firing semi-automatic (ie. multiple single shots): apply a penalty die to each shot, making a skill roll for each bullet fired, just as when firing multiple rounds from a handgun see **Handguns, Multiple Shots** (page 113).

Rolling to hit with automatic fire:

First attack roll: apply the usual rules for a firearms attack roll (set difficulty by range and then apply any modifiers).

Sometimes taking cover is more advantageous than fighting back.

Harvey is investigating the disappearance of his old friend, Nott. He hears a strange sound coming from an upstairs room, pulls out his gun (.38 revolver), and cautiously opens the door. Peering inside, Harvey sees a shape crouching in the semidarkness—he wonders if it is human or animal. Harvey calls out, "Stop where you are. I'm armed!" Baring teeth and hissing, the thing rears up and charges at Harvey, who lets off a shot, and the Keeper begins a combat round. Sanity rolls would have to be made for encountering these monsters, but this will be explained in a later chapter—for now let's accept that Harvey remains steadfast.

Harvey: DEX 55

Firearms (Handgun) skill: 20 (Regular) / 10 (Hard) / 4 (Extreme)
Dodge skill: 27 (Regular) / 13 (Hard) / 5 (Extreme)
Damage Bonus: none
Build: 0
Hit points: 15

Monster: DEX 60

Fighting (Brawl) skill: 40 (Regular) / 20 (Hard) / 8 (Extreme)
Dodge skill: 30 (Regular) / 15 (Hard) / 6 (Extreme)
Damage Bonus: none
Build: 0
Hit points: 14

Round one:

Harvey has already announced he is firing and will do so on DEX 105 (DEX+50) since his gun was readied (see **Firearms and the DEX Order***, page 112). The creature goes second with its DEX of 60. Without a readied firearm, Harvey would have acted after the creature.*

Harvey's action:

Harvey's handgun can fire up to three shots each round, but he decides to fire only one steady shot to maximize his chance of hitting. As the target is within the base range of the handgun, Harvey requires a Regular level of success to hit. This shot is taken at point-blank range, so he gets a bonus die on the attack roll (see **Point-Blank Range***, page 113). Harvey's Handgun skill is 20%, and he hits with a Regular success (rolling a possible 58 or 18). The revolver does 1D10 damage, blowing a chunk out of the creature (5 points of damage).*

Monster's action:

Now that it is upon him, Harvey can clearly see the creature is not human at all, but more dog-like. It attacks him with its clawed forelimbs. Harvey opts to dodge the attack.

The Keeper rolls 31 for the creature's attack, using its Fighting skill of 40—a success.

Harvey's player rolls 12 (under half his skill—a Hard success) for his dodge, and avoids the blow.

Round two:

Harvey acts first again, as his pistol is readied.

Harvey's action:

Harvey fires off three shots in rapid succession. The range is point-blank, so Harvey gains a bonus die on each shot, but this is negated by the penalty die on each shot for firing multiple shots in one round from a handgun (see **Handguns, Multiple Shots** *page 113).*

Three dice rolls are made in turn, one for each of Harvey's shots (each requiring a Regular level of success): 04, 27 and 92. Two of the shots miss, but the first is an Extreme success. The Extreme success is an impale, so the damage is 1D10 + 10. The thing collapses.

Monster's action:

It is dead or dying and can take no action.

Round three:

Before Harvey can check if the creature is dead, he sees two more lurking in the shadows at the far side of the room.

Harvey's action:

Harvey lifts his gun to fire again. Picking his target with care, he spends a whole round aiming, and gains a bonus die on the shot (see **Aiming***, page 113).*

Monster's action:

The creatures appear to be feeding on something, heedless of the recent deafening gunshots, and are ignoring Harvey.

Round four:

Harvey's action:

Harvey fires on DEX 105, after spending a round aiming. The nearest creature is mostly concealed by an overturned table. The table looks flimsy so Harvey chooses to shoot through it. The range is around 20 feet, beyond point-blank, but within the base range of the revolver (15 yards), so the difficulty level of the shot is Regular. Continued...

The creature is partially concealed, so Harvey takes one penalty die (see **Cover and Concealment**, *page 113), which is negated by the bonus die he gets for aiming.*

Harvey makes one attack roll for the shot and scores a Hard success with a roll of 09. 1D10 is rolled for 7 points of damage, which is reduced by 2 points for the armor rating of the table, giving 5 damage.

Monster's action:

Startled by the proximity of the shot, both creatures realize the danger and bound for the nearby window.

Round five:

Harvey runs to the window and empties his gun at the fleeing creatures. The Keeper decides that Harvey will get one shot at normal range. That's Harvey's sixth shot and his revolver is empty.

Round six:

Harvey's action:

Harvey loads one bullet and fires it on the same round at the fleeing creature before it disappears from sight. The shot is at very long range (40 yards) so the difficulty level is Extreme (see **Range and Firearms Difficulty Levels**, *page 112). A penalty die is added because Harvey is loading and firing a shot on the same round (see* **Reloading Firearms**, *page 113). Harvey's player cheers as she rolls 01 and 01 with the penalty dice, giving a final result of 01! A critical at very long range is an impale delivering 1D10 + 10 damage that drops one of the creatures in its tracks.*

Monster's action:

The remaining creature escapes unharmed.

Harvey turns and sees the gored corpse of his old friend Nott lying at his feet, then wanders over to check that the first creature is indeed dead.

Second and further attack rolls: add one penalty die (or remove a bonus die) for each additional attack roll. If this would incur three penalty dice, stick with two penalty dice and raise the difficulty level by one step (from Normal to Hard, Hard to Extreme, Extreme to Critical, or Critical to impossible).

The attacker must make a fresh attack roll for each volley (or burst) of shots or whenever they select a new target.

All targets should be within a reasonable arc of fire (around a sixty-degree arc). Ammunition is expended when moving between targets (one bullet per meter/yard). This is simply additional wasted ammunition, and for convenience is not factored into volley size, attack rolls, or the quantity of shots that can be made before incurring penalty dice.

Resolving each attack roll:

- If the attack roll is successful: half of the shots fired hit the target—roll damage for half of the shots (round down, minimum of one). Subtract any armor from each shot.
- If the attack roll is an Extreme success: all shots fired hit the target, the first half (round down, minimum of one) of which impale. Subtract any armor from each shot. As for all firearm attacks, if the difficulty level of the shot was Extreme, the best possible result is a successful hit and not an impale.

Tommy guns aren't always useful against the Mythos..

A shooter with a skill of 63%, firing a full auto (multiple volleys) at a single target at normal range, makes one attack roll for each volley of 6 shots. The first volley requires a Regular success. The second volley of 6 bullets incurs a penalty die, as this is the second attack roll (for shots 7-12), and the third volley takes two penalty dice (for shots 13-18).

If the shooter had announced they were firing a fourth volley then the attack roll would incur two penalty dice, and the difficulty level (for shots 19-24) would increase to Hard.

Alternatively, if the same shooter fired just 12 shots, dividing them equally between three targets (4 shots at each) at normal range, the first attack roll would be for the 4 shots at the first target. The next 4 shots at the second target would require a second attack roll, with one penalty die, followed by a further attack roll for the 4 shots at the third target, this time with two penalty dice. In this case the attacker has chosen to fire three partial volleys of 4 shots (rather than the full 6-shot volleys) to conserve ammunition.

For example: Harvey and his two of his friends, Rodger and Cecil, turn up to a prearranged meeting place in an old warehouse. Suddenly a gangster appears from the shadows, bringing a tommy gun to bear, and opens fire on the investigators, initiating a combat round.

***Gangster**: DEX 50*

Firearms (Submachine gun) skill: 40 (Regular) / 20 (Hard) / 8 (Extreme)
Fighting (Brawl) skill: 30 (Regular) / 15 (Hard) / 6 (Extreme)
Dodge skill: 25 (Regular) / 12 (Hard) / 5 (Extreme)
Damage Bonus: 1D4
Hit points: 13

***Harvey**: DEX 55*

Fighting (Brawl) skill: 25 (Regular) / 12 (Hard) / 5 (Extreme)
Dodge skill: 27 (Regular) / 13 (Hard) / 5 (Extreme)
Damage Bonus: none
Hit points: 15

***Rodger**: DEX 70*

Fighting (Brawl) skill: 40 (Regular) / 20 (Hard) / 8 (Extreme)
Dodge skill: 42 (Regular) / 21 (Hard) / 8 (Extreme)
Damage Bonus: 1D4
Hit points: 14

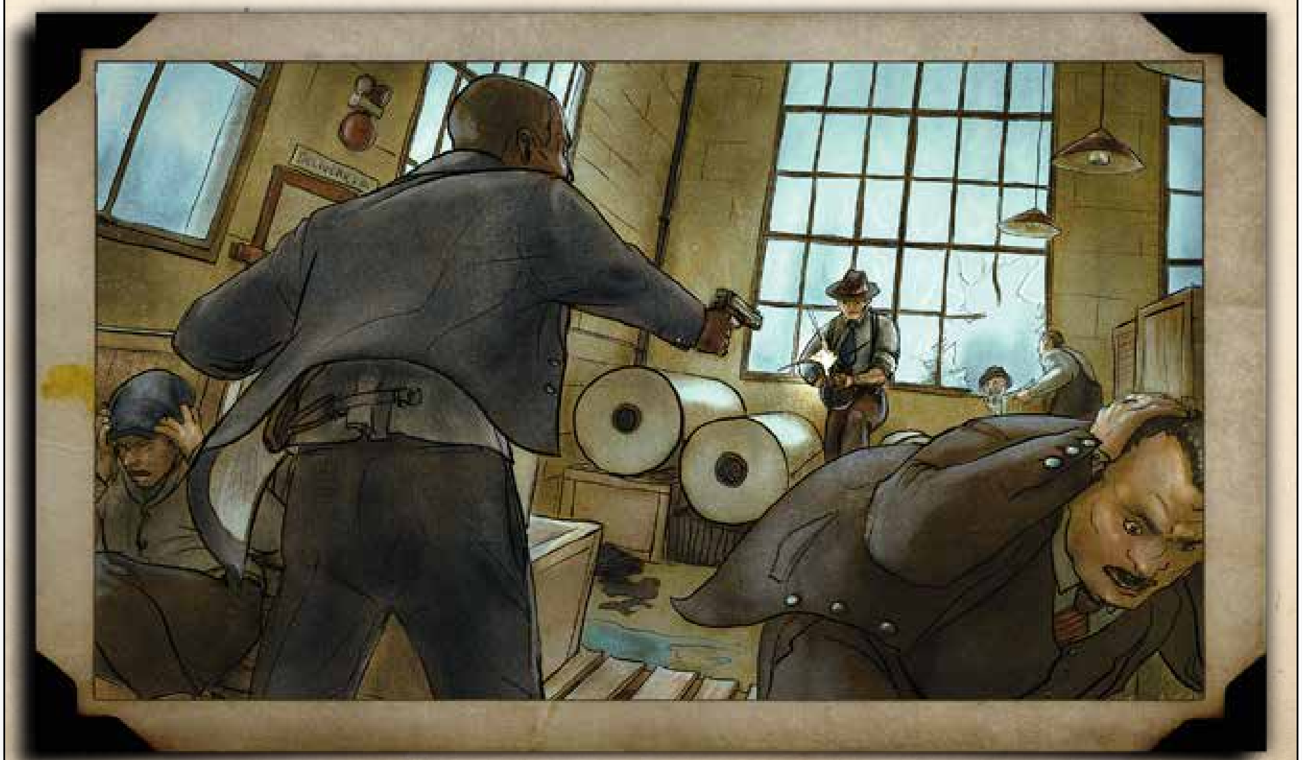
Round one:

The gangster goes first, firing on his DEX +50 for using a readied firearm.

The gangster's action:

One-tenth of the gangster's SMG skill is 4, so he is able to fire volleys of 4 rounds. He chooses to fire 4 shots at each of the three investigators (3 volleys, 12 shots in total). Harvey and Cecil dive for cover, but Rodger pulls a pistol and stands his ground. Harvey makes a Dodge roll, but Cecil fails. The Keeper rules that the investigators are each 3 meters apart; the gangster wastes 6 extra rounds moving between his three targets (his ammunition is reduced by a total of 18 shots this round).

*The gangster has a Submachine Gun skill of 40%. The targets are within normal range, so the difficulty level is Regular. The gangster has a penalty die when shooting at Harvey because he successfully dived for cover (see **Diving for Cover**, page 113). Continued...*



A firefight breaks out in the warehouse between a gangster and the investigators.

The Keeper rolls 33 or 43 (with the penalty die for diving for cover) to hit Harvey—a miss.

Switching to the second target, the Keeper rolls 04 or 04 (with one penalty die for it being the gangster's second attack roll this round) to hit Cecil—an Extreme success, indicating that all the shots hit and that half of them impaled. The Keeper makes two rolls of 1D10+2 plus two rolls of 12+1D10+2, totaling 45 points of damage. Cecil is killed outright.

The Keeper rolls the gangster's third attack with two penalty dice and misses Rodger.

Harvey's action:

Harvey dived for cover and so forfeits his next action, which means that there is nothing he can do at present. Harvey has taken cover behind a car.

Rodger's action:

Rodger lets off a shot but misses the gangster.

Round two:

The gangster still has his submachine gun pointing in the investigators' direction, but Rodger now has a readied pistol (DEX 70+50), which means Rodger acts first, followed by the gangster, and then Harvey, still behind the cover of the nearby car.

Rodger's action:

Rodger fires a single shot but misses.

The gangster's action:

The gangster fires 16 shots at the two investigators (4 volleys, 8 bullets at each investigator). The targets are within base range, so the difficulty level is Regular. Harvey remains behind the car, giving him partial cover, so the gangster will get an additional penalty die on his attacks on Harvey. Rodger dives for cover and fails. The Keeper rules that the two investigators are now 10 meters apart; the gangster will waste 10 extra rounds moving between his targets (his ammunition is reduced by a total of 26 shots this round, leaving 6 shots in his 50-round drum).

The Keeper rolls 87 to hit Rodger with his first volley of 4 bullets: a miss. He then makes a second attack roll for the second volley of 4 bullets, taking one penalty die. He rolls 92 and 72: another miss.

The gangster then switches targets to Harvey and makes a third attack roll. This time he should have three penalty dice, two for making a third attack roll and one for Harvey having partial cover. As the number of penalty dice is capped at two, he rolls two penalty dice and the difficulty level for the attack is raised by one step to Hard. He rolls 02, 12 and 12. 12 is a Hard success, so half the four bullets hit. The Keeper rolls 1D10 + 2 for each hit, giving a total of 6 points of damage. The Keeper narrates this, stating that two bullets skim the hood of the car and strike Harvey in the shoulder.

On his final volley of 4 shots at Harvey, the gangster would gain another penalty die, but as he is already on two penalty dice the difficulty level is raised once more to Extreme. This time the Keeper rolls 08, 38 and 98. 98 is both a fumble and a malfunction (see **Malfunctions***, below). The Keeper describes it as a malfunction—the gun jams.*

Harvey's action:

Harvey breaks cover, runs in and punches the gangster. The gangster dodges and Harvey misses.

Round three:

Rodger would normally go first this round with his readied pistol but, as he dived for cover in the last round, he loses his next action. Harvey is fighting the gangster in hand-to-hand combat. The machine gun is jammed, but the gangster could still strike Harvey with it.

The gangster's action:

Realizing his gun is jammed, the gangster flees the scene.

Harvey's action:

Harvey holds his bleeding side and looks in disbelief at Rodger!

Rodger's action:

Rodger can do nothing but look aghast as the gangster runs away.

Malfunctions

Firearms are prone to jamming or misfiring. With any attack roll result equal to or higher than the firing weapon's malfunction number (see **Table XVII: Weapons**, pages 401-405), the shooter does not merely miss—his or her weapon does not fire. If the weapon is a revolver, break-open gun, or bolt-action rifle, the problem is merely a dud round. If the weapon is lever-action, the malfunction is a jam. Fixing a jam takes 1D6 combat rounds, plus a successful Mechanical Repair roll or Firearms skill roll. The user can keep trying once per round until succeeding. If the roll is also a fumble, the Keeper may choose whether the gun malfunctions or if some other outcome occurs, such as hitting an ally or the wielder injuring themselves in some way.

Wounds and Healing

I think they mean to get rid of me because of what I have discovered. There is a great black stone with unknown hieroglyphics half worn away which I found in the woods on Round Hill, east of here; and after I took it home everything became different. If they think I suspect too much they will either kill me or take me off the earth to where they come from. They like to take away men of learning once in a while, to keep informed on the state of things in the human world.

—H.P. Lovecraft, *The Whisperer In Darkness*

Descriptions of injuries should be appropriate to the type and degree of damage received. Thus the investigator is not merely shot, but shot in one arm or the other; likewise a fall might mean the investigator has sprained an ankle, or now has a lump the back of her skull, as well as the hit point loss.

Keepers should describe the effects of damage and try to avoid simply saying, "You lost 3 hit points."

A Summary of Firearms Modifiers: Bonus and Penalty dice

Difficulty Level	Bonus Die	Penalty Die
Regular: Normal range	Aiming for 1 round	Target diving for cover
Hard: Long range	Point blank	Fast-moving target (MOV 8+)
Extreme: Very long range	Large target (Build 4+)	Partial (50%+) concealment
		Small target (Build –2)
		Multiple handgun shots
		Loading and firing one shot in a single round
		Firing into melee

Tracking Damage

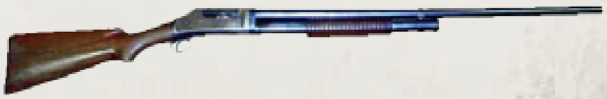
The number of hit points of damage inflicted by an attack can be used to differentiate between regular damage and major wounds. Someone beaten unconscious by punches (each doing a small amount of damage) may awaken the next day battered and bruised but able to act. However, someone who takes the same total amount of harm in a single attack, such as a gunshot, might be out of action for a week or more before the slow healing process even begins. A punch is likely to result in regular damage, whereas a gunshot is more likely to inflict a major wound.

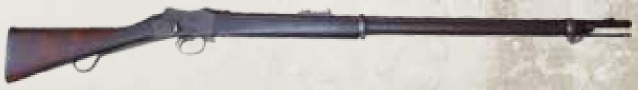
If the damage from a single attack is:

- Less than half the character's maximum hit points, it is regular damage.
- Equal to or more than half the character's maximum hit points, it is a Major Wound.
- More than the character's maximum hit points, the result is death.

Regular Damage: The Effects

Regular damage is the result of any single attack that deals damage equal to less than half the character's maximum hit points in a single blow. It has no significant effect on the





character until current hit points are reduced to zero, when the character will become unconscious. A character cannot die as a result of regular damage.

Major Wound: The Effects

A Major Wound results when an attack delivers an amount of damage equal to or greater than half of the character's maximum hit points in a single attack. A character that has received a major wound may die if their current hit points are reduced to zero.

When a character takes a major wound:

- Tick the Major Wound box.
- The character immediately falls prone.
- Make a successful CON roll to avoid the character falling unconscious.
- If current hit points fall to zero while the Major Wound box is ticked, the character is dying (see **Dying**, ne).

> *Harvey has 15 hit points. Damage of 8 or more will inflict a Major Wound.*
>
> *Harvey is attacked by a mad cultist and, over the course of the fight, takes 3 damage, then 8 damage. His current hit points are down to 4. The Major Wound knocks him to the floor. He is required to make a CON roll for the Major Wound and does so successfully, remaining conscious.*

Zero Hit Points: The Effects

Cumulative damage ceases to be tracked once current hit points have fallen to zero; do not record negative hit points. On zero hit points the character is unconscious.

Further damage is generally ignored, but any sincere attempt to kill an unconscious character should succeed.

Zero hit points can indicate one of three conditions (akin to the triage model):

- If only regular damage has been taken, the character does not die and will heal in time.
- If the character has taken a Major Wound, the character will soon die unless First Aid is administered (see **Dying**). If an uninjured character takes a wound that is equal to their maximum hit points, this would be a major wound.
- If an amount of damage greater than the character's maximum hit points is taken in one attack then death is inevitable.

"Argh...I can't reach it"

First Aid

To be effective, First Aid must be delivered within one hour, in which case it grants 1 hit point recovery. It may be attempted once, with subsequent attempts constituting a Pushed roll. Two people can work together to administer First Aid, with a success granted if either one of them rolls a success. An exception is allowed when treating a dying character (see **Dying**, below), wherein the best that can be achieved with First Aid is to temporarily stabilize the patient.

Medicine

Treatment of injuries using the Medicine skill takes a minimum of one hour and can be delivered any time after damage is taken. If this is not performed on the same day, the difficulty level is increased (requiring a Hard success). A person treated successfully with Medicine recovers 1D3 hit points (in addition to any First Aid they have received), except in the case of a dying character (see **Dying**, below), who must initially receive successful First Aid, after which they must be stabilized using Medicine (see **Major Wound Recovery,** page 121).

Dying

A character is dying when their hit points are reduced to zero and they have also sustained a Major Wound. Record the Current Hit Points as "0" and check the "Dying" box.

The character immediately falls unconscious. The player must make a CON roll at the end of the next round and every round thereafter; if one of these CON rolls fails, the character dies immediately. Only the First Aid skill can be used to stabilize a dying character. Medicine cannot be used to stabilize a dying character (see **Chapter 4: Skills**).

The use of First Aid to stabilize a dying character grants 1 temporary hit point, and it must be followed up with a successful Medicine skill roll. A dying character that has been stabilized with First Aid (on 1 temporary hit point) should make a CON roll at the end of each hour; a failure indicates the patient's condition has deteriorated: they lose the temporary hit point and revert to the start of the Dying process, in need of First Aid and requiring a CON roll at the end of each round.

The Medicine skill should be used to treat a dying character after he or she has been stabilized with First Aid. After a successful Medicine roll, uncheck the "dying" box on the investigator sheet and increase hit points by 1D3. A recovery roll (see **Major Wound Recovery**) should be made at the end of each further week of care/convalescence.

Continuing the previous example: Harvey suffers a further 5 damage. His current hit points fall to zero and, since he has taken a Major Wound (8 points of damage in a single attack), he is now dying; his player checks the "dying" box and marks hit points as "0". The following round a companion attempts First Aid and fails. Harvey's CON roll is successful and he survives another round. The companion attempts First Aid again, this time he is successful. Harvey gains 1 hit point and is stabilized (only requiring a CON roll per hour) and is taken quickly to a hospital where he receives professional medical assistance. The dying tick is removed and Harvey gains 2 hit points (1D3 from Medicine skill roll). After a week of rest Harvey makes a recovery roll (see below).

Regular Damage Recovery

Recovering from regular damage is relatively fast. If the character has not sustained a major wound (the major wound box is unchecked) the character recovers 1 hit point per day.

In another incident, Harvey (who has a total of 15 hit points) takes 4 damage, then 6, then 7. He has taken a total of 17 damage, but as negative hit points are not recorded his current hit points now equal zero. He has only taken regular damage (none of the attacks, in themselves, cost more than half of Harvey's maximum hit points) and so Harvey recovers one hit point per day and is back to full health after 15 days.

Trips to the hospital will become routine for investigators.

Major Wound Recovery

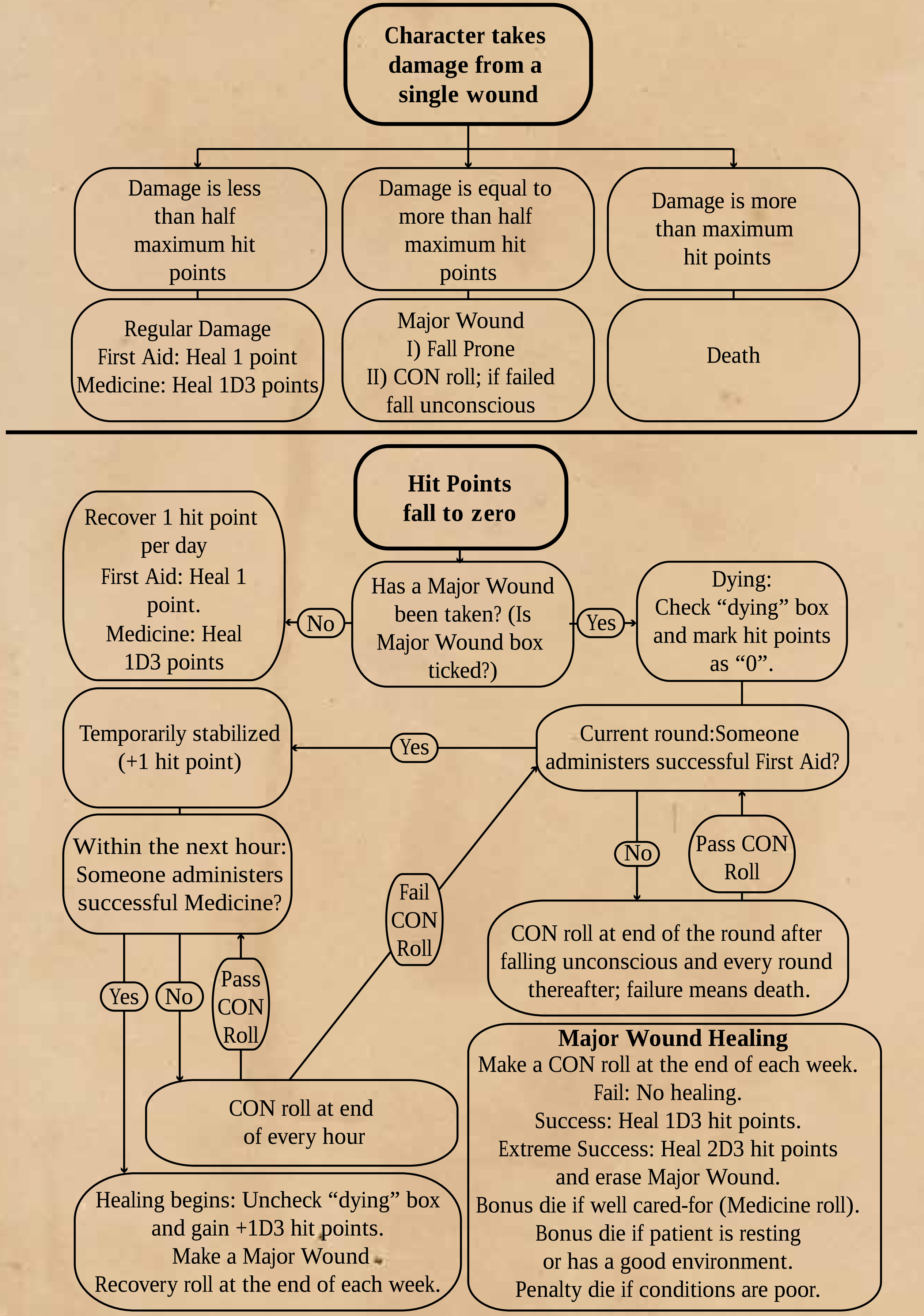
A CON roll should be made at the end of each week of game time that the Major Wound box is ticked,

- If the CON roll is failed, no recovery takes place that week. On a success, 1D3 hit points are recovered.
- On an Extreme success, 2D3 hit points are recovered.
- **Add a bonus die:** If the character has complete rest in a comfortable environment.
- **Add a bonus die:** If the character receives effective medical care. The care giver with the highest Medicine skill should make one Medicine skill roll at the end of the week (before the patient's CON roll is made).
- **Add a penalty die:** If the character is in a poor environment and is unable to take sufficient rest, and/or a fumble was rolled on their doctor's (or nurse's) Medicine skill roll.

A major wound is healed (erase the major wound marker) when the character either rolls an Extreme success for their recovery (CON roll), or when their current hit points have recovered to half or more than half of their full hit point total.

If the roll is a fumble, a lasting injury, complication, or worse condition results. Rather than rolling for a random complication, the Keeper is encouraged to pick something that relates to the nature of the character's injuries (*e.g.* permanent limp, blindness in one eye, missing fingers, loss of a limb, scarred face, etc.) and make an entry in the investigator's backstory (under Wounds and Scars).

Combat Damage Flow Chart


Character takes damage from a single wound
Damage is less than half maximum hit points
Damage is equal to more than half maximum hit points
Damage is more than maximum hit points
Regular Damage
First Aid: Heal 1 point
Medicine: Heal 1D3 points
Major Wound
I) Fall Prone
II) CON roll; if failed fall unconscious
Death
Hit Points fall to zero
Has a Major Wound been taken? (Is Major Wound box ticked?)
No
Recover 1 hit point per day
First Aid: Heal 1 point.
Medicine: Heal 1D3 points
Yes
Dying:
Check "dying" box and mark hit points as "0".
Current round:Someone administers successful First Aid?
Yes
Temporarily stabilized (+1 hit point)
No
Pass CON Roll
CON roll at end of the round after falling unconscious and every round thereafter; failure means death.
Within the next hour: Someone administers successful Medicine?
Fail CON Roll
Yes
No
Pass CON Roll
CON roll at end of every hour
Healing begins: Uncheck "dying" box and gain +1D3 hit points.
Make a Major Wound Recovery roll at the end of each week.
Major Wound Healing
Make a CON roll at the end of each week.
Fail: No healing.
Success: Heal 1D3 hit points.
Extreme Success: Heal 2D3 hit points and erase Major Wound.
Bonus die if well cared-for (Medicine roll).
Bonus die if patient is resting or has a good environment.
Penalty die if conditions are poor.

Harvey is recovering in hospital after almost dying (see the example for Dying *above). He has the best of care and complete rest, so gains two bonus dice to his recovery roll. This roll gives a Hard success, granting the recovery of 3 hit points (1D3). Harvey is now well enough to return home. He does some light work on the second week, (thus he has not rested) and, as he is no longer under medical care, his recovery roll gets no bonus dice. This time he rolls a failure; no recovery. On the third week he realizes that he needs to take it easy and asks a friendly nurse to look in on him as he rests in bed; this grants a bonus die. A Medicine roll is made for the nurse's care (a success), and so he gains a second Bonus die. He rolls an Extreme success on his recovery roll at the end of week three. He recovers another 5 hit points (2D3) and erases the major wound marker. His current hit points now stand at 8. He regains one more hit point each day, and in seven more days he is fully healed to his maximum of 15 hit points.*

Another example*: Cecil is on an expedition is the jungles of South America. He suffers a major wound during a fight, receiving a terrible bite to this left arm. A friend administers First Aid, but there is nowhere for Cecil to rest properly and, anyway, he and his companions are working to a deadline to prevent a cult summoning their dark god. At the end of a week he attempts his recovery roll with one penalty die, rolling a fumble. The Keeper decides the wound has become infected and that the lower arm is swollen and painful; medical treatment is required promptly or the infection may kill him. Cecil looks at his companions; one of them is going to have to attempt an amputation!*

Unconsciousness and Death

Call of Cthulhu is a horror game and sometimes it may be more terrifying for an investigator to stay conscious; if the Keeper wishes, a character may be incapacitated rather than fully unconscious. Equally, final death does not have to occur instantaneously, and the light in a character's eyes might not go out until after a particularly dramatic moment or once their final words have been uttered (at the Keeper's discretion).

Other Forms of Damage

Often the Keeper will be forced to make a judgment for the amount of damage caused by some random event such as dropping a TV set on someone's foot, running into a doorpost, or falling down an elevator shaft. Whatever the cause, consider the likely injury and rate it against the left-hand column on **Table III: Other Forms of Damage**.

Don't feel compelled to limit yourself to the amounts of damage listed—you wish you may increase or decrease the amounts subject to the circumstances of the situation.

Each injury type is for one incident or one round; one round of being punched by one attacker, one bullet, one round of drowning, one round of being burned. The character will take further damage on each successive round that they are exposed to the source of the harm.

*Harvey fails a pushed Stealth roll as he attempts to follow someone through a fairground. As a consequence the Keeper rules that he is struck by one of the moving fairground rides. There is no damage listed for fairground rides so he refers to the '*Other Forms of Damage*' table. The Keeper feels it would be likely to knock someone unconscious and chooses 'Severe', rolling 1D10 damage.*

Spot Rules: Optional Rules for Combat

The main combat chapter contains all the rules you will need to run fight scenes in your game and you are advised to stick with these until you become accustomed to them.

What follows are a collection of optional rules from which you can mix and match as you please. You are not compelled to use them just because they are here. Some people prefer to make spontaneous judgments about each new situation based on its unique merits, while others prefer to have a strongly defined set of rules to play by. You and your group should decide which you prefer.

Rolling for Initiative

If you prefer more variation in combat, ask everyone to make a DEX roll to determine the initiative order. Those who rolled an Extreme success will be first to act, followed by those who rolled a Hard success, then those with a Regular success, and finally those who failed the roll.

If more than one character achieves the same level of success, give priority to those with the higher DEX value. If characters are still tied, use combat skill value to prioritize.

Those that roll 01 (critical) on their DEX roll should gain a tactical advantage or bonus die on their first attack. Those that roll a fumble should forgo their first attack, perhaps dropping their weapon or tripping.

Once the initiative order has been determined, stick with it for the duration of that combat.

Note down each combatant in order, along with their level of success (for example "Brian, Fail"). That way if additional combatants join, they can make a DEX roll and be placed in the existing initiative order. This will also be useful if characters draw guns, as this will affect the timing of their action in the combat round.

When using this optional rule, a character with a readied firearm may roll their DEX with a bonus die. If a character draws a firearm during the combat and has it readied at

Table III:
Other Forms of Damage

Injury	Damage	Examples
Minor: a person could survive numerous occurrences of this level of damage.	1D3	Punch, kick, head-butt, mild acid, breathing smoky atmosphere*, a thrown fist-size rock, falling (per 10 feet) onto soft swamp.
Moderate: might cause a major wound; it would take a few such attacks to kill.	1D6	Falling (per 10 feet) onto grass, club, strong acid, breathing water*, exposure to vacuum*, small caliber bullet, arrow, fire (burning torch).
Severe: likely to cause a major wound. One or two occurrences would render a person unconscious or dead.	1D10	.38 caliber bullet, falling (per 10 feet) onto concrete, axe, fire (flamethrower, running through a burning room), being 6 to 9 yards from an exploding hand grenade or stick of dynamite, a mild poison**.
Deadly: the average person has a 50% chance of dying.	2D10	Hit by a car at 30mph, being 3 to 6 yards from an exploding hand grenade or stick of dynamite, a strong poison**.
Terminal: outright death is likely.	4D10	Hit by a speeding car, being within 3 yards of an exploding hand grenade or stick of dynamite, a lethal poison**.
Splat: outright death almost certain.	8D10	Being involved in a high-speed head-on collision, being hit by a train.

***Asphyxiation and Drowning:** a CON roll should be made each round; once a CON roll is failed, damage is sustained each round thereafter until death or until the victim is able to breathe. If the character is in a state of physical exertion, a Hard success is required on the CON roll.

****Poisons:** an Extreme CON roll will halve damage from poisons. Poisons may cause a variety of additional symptoms including: stomach pains, vomiting, diarrhea, chills, sweats, cramps, jaundice, altered heart rate, impaired vision, convulsions, unconsciousness, and paralysis. It is up to the Keeper whether the symptoms permit the victim to act or not, or to act with a penalty die or an increased level of difficulty.

In certain circumstances, Keepers may allow a poison's effects to be shaken off if the CON roll is a critical success.

the start of a round, they may re-roll their DEX roll with a bonus die. If this results in a worse result than previously rolled, they may retain their previous place in the order.

Harvey (DEX 55) rolls 13—a Hard success. Colin (DEX 60) rolls 84—a failure. The cultist (DEX 50) rolls 14—a Hard success. Harvey acts first, then the cultist, then Colin. If the default system had been used, the order would have been Colin, Harvey and then the cultist.

Another cultist arrives part way through the combat. The second cultist has DEX 50 and rolls 45—a Regular success. He slots into the initiative order after the first cultist.

On a later round, Colin draws a gun and at the start of the following round he has a readied firearm, so he re-rolls his initiative with one bonus die, rolling a Hard success. This places him first in the order of initiative.

Knock-Out Blows

The standard rules already allow for a target to be knocked unconscious: when an attack inflicts a Major Wound (an amount of damage equal to or greater than half the target's hit points), the target must make a CON roll to remain conscious. Also a target that is reduced to zero hit points will fall unconscious automatically.

The standard rules require significant lasting damage, and we are accustomed to seeing characters routinely knocked out on TV and in films. Rather than suffering a concussion or fractured skull, these fictional characters awake later, rub their head, and carry on as if nothing happened.

If you wish to incorporate a movie-style knock-out rule into your game then treat this as a maneuver using blunt attacks (punch, club, rifle-butt, etc.) If the maneuver is successful, the opponent is rendered unconsciousness and suffers only 1 hit point of damage. Knock-out attacks may be used on any opponent with a skull or similar vulnerable spot (humans, deep ones, ghouls, and so on, but not a shoggoth).

Harvey wishes to knock out the security guard at the British Museum. Harvey picks up a fire extinguisher and successfully sneaks up and hits the guard on the back of the head with it. **Referring to Striking the First Blow** *(Surprise Attacks) (see page 106) the Keeper decides that because the target is completely unaware of the attack, it will be an automatic success. The guard takes 1 hit point of damage and is knocked out cold.*

If Harvey had failed his Stealth roll, he would have attempted a fighting maneuver with the goal of knocking the guard out. The guard is a big fellow with Build 1, one above Harvey's Build of zero, so Harvey takes one penalty die on the maneuver. Harvey rolls a Regular success and the guard fails to dodge, so Harvey succeeds in the maneuver. The guard is rendered unconscious.

Spending Luck to Remain Conscious

If you are using the optional rule for spending Luck points to alter rolls, Luck may be spent to remain conscious for a few extra rounds. Remaining conscious until the end of the current round costs 1 point of Luck. The cost doubles on successive rounds—2, 4, 8, and so on—and should be spent at the start of each round. This is a mixed blessing, as an active character may present a more attractive target for further damage.

Harvey takes a major wound and fails his CON roll. He automatically falls prone, and should become unconscious, but he spends 1 point of Luck to remain conscious till the end of the present round. At the start of the following round he spends 2 Luck points. At the start of the third round he spends 4 Luck points. A total of 7 Luck points have been spent, at which point Harvey has reached safety. At the start of the fourth round Harvey doesn't spend Luck points, and automatically falls unconscious.

Avoiding Nothing Happening When Both Sides Fail Their Fighting Skill Roll

Sometimes during melee combat, both sides simultaneously fail their Fighting skill rolls and nothing happens. One way to view this is that both sides are being equally ineffective at inflicting harm. An alternative point of view it is that dealing harm is relatively easy, and that the real skill lies in protecting oneself from harm during a fight. When taking the latter approach, failing a Fighting skill roll means that you have failed to protect yourself during the combat. Narratively you may have missed your target and punched a wall or moved the wrong way and into your opponent's blow. There are many ways to get hurt during combat; your opponent's fist is only one of them.

There are three solutions available to you:

- First use the default rule by which nothing happens when both sides fail.
- Second resolve the situation by breaking the tie in favor of the higher skill.
- Third allow both sides to inflict damage as for a successful attack. The two sides have clashed during combat.

This rule is not applicable to ranged or firearm attacks.

Harvey is fighting a deep one. Harvey throws a punch and the deep one fights back with its clawed hand. Both roll a failure for their Fighting (Brawl) skill. They have clashed, both hurling blows at each other. Harvey inflicts 1D3 damage and the deep one inflicts 1D6 + 1D4.

Concealed Damage

When you take an injury, do you know how close you are to death? This sense of uncertainty can be simulated if the Keeper notes down the points of damage an investigator receives without revealing a number to the player. Instead the Keeper only describes the injury to the player. Of course this is subjective and can be misleading; sometimes a minor injury can seem far worse than it is and vice versa. A cut to the head can look terrible; a little blood goes a long way, but it may only represent one or two points of damage. The Keeper can always call for a CON roll just to keep the player guessing whether they have received a major wound or not (of course the investigator would only fall unconscious if the wound really was a major wound). The Keeper can reveal the actual number of points of damage after the event.

> *Harvey is snooping around an alley when he is shot. The Keeper tells how Harvey hears the shot then feels the impact in his left leg, and looking down to see blood seeping into his trousers. A moment later the pain hits him. It's bad, but Harvey's player must decide whether to go on or get Harvey to a hospital. The Keeper doesn't confirm whether it is a major wound or not, but asks for a CON roll anyway. Harvey's player makes a successful CON roll. Later on the Keeper confirms that is was not a major wound (only 4 hit points of damage).*

Suppressing Fire

The aim of suppressing fire is to make a group of targets "dive for cover," since targets that do so cannot return fire. The shooter does not nominate a specific target but declares that they are bringing suppressive fire upon a group. A group of targets might be all the people in one room (such as in a bank heist) or any group of people within the gun's firing arc. Each target in that area then has the option to "dive for cover" without knowing if they will be specifically targeted or not. The intention is to simulate the panic that people might feel when fired upon.

> *A group of six investigators and four non-player character allies are trying to rescue a girl being held hostage by a cultist. The cultist is dragging the girl to a car, and lets off three shots in the direction of the investigators. The Keeper gives everyone a chance to dive for cover. Four of the investigators dive for cover (two are successful, two fail); everyone else stands their ground. The Keeper allocates every investigator and non-player character a number from one to ten, then rolls 1D10 three times to decide who is shot at. One non-player character, one investigator that stood his ground and one that dived for cover are targeted by the bullets. Each attack is then resolved using the usual rules.*

Once those that wished to dive for cover have done so, the Keeper should determine the target or targets from the original group at random, including those that chose to dive for cover. Those that successfully dived for cover will of course be harder to hit.

Armor Revisited

Shotguns fire a mass of small pellets, each of which must pierce any armor. The damage for shotguns is rolled using a number of six-sided dice. Armor ratings are factored against every D6 when rolling shotgun damage. Thus, if an attack with a shotgun hits a target wearing a leather jacket (1 point of armor), that one point of armor is deducted from each and every damage die, reducing a attack that deals 4D6 damage by 4 points.

Some forms of armor offer protection to specific parts of the body; for example, a helmet protects the head. The standard *Call of Cthulhu* combat rules do not use hit locations (see the **Optional Hit Location** rules below). In the general rough-and-tumble of a fist-fight or a fall from a window, it is credible that armoring specific parts of the body (such as the head) will reduce the overall damage received, and in the interest of simplicity and the flow of the game no further rolls need be made.

However the case of a single specific attack (such as being shot) raises the question of whether the shot was to an area protected by armor. In the case of such an attack, a Luck roll is required. If the Luck roll is successful, the armor was hit and the damage is reduced by the armor value. If the Luck roll is failed, the attack hit an area not protected by armor. A character wearing armor that protects both head and torso gains a bonus die on their Luck roll for armor protection.

A character wearing armor all over their body or possessing natural armor such as that of an elephant's skin does not require a Luck roll; it applies in all cases. If a weakness is spotted in an enemy's armor—a vulnerable spot, such as an open mouth or eye—that area may be targeted, and the Keeper should set an increased level of difficulty or penalty dice for the attempt.

Optional Hit Locations

Rather than using Luck to determine if an armored part of the body has been hit, roll 1D20 and consult **Table IV: Optional Hit Locations**.

Sights

Telescopic sights effectively double the base range when using firearms. If using sights with a .303 Lee Enfield rifle (base range of 110 yards), for example, the difficulty level would not be increased until the range exceeded 220 yards with Extreme range being from 440 to 880 yards. Sights are of no benefit at point-blank range.

Bracing

Bracing a firearm, such as using a bipod, tripod or a mounted weapon, effectively doubles the base range for the weapon. Where the weapon is mechanically braced to a structure (vehicle or building) the user gains a bonus die.

Movement During Combat

Combat is usually described narratively, so the distance between combatants is rarely measured precisely. It is more often expressed in approximate and subjective terms such as "arm's reach," "close," "across the room," "away down the alley," etc. If it seems that distance should be an issue in a particular fight, the following rules should be used.

The maximum distance a character can move in one combat round is equal to their MOV rating multiplied by 5, in yards.

In the case of melee attacks, the attacker must get into melee range before attacking.

- A character can move a number of yards equal to their MOV rate and attack normally.
- If the attacker moves up to their MOV rate multiplied by 5, they may make one melee attack at the end of the round.

In the case of firearms, shots can be taken by a moving character at any time in the round.

- To take advantage of the +50 DEX for using a readied firearm, the firearm must be used before any movement is made.
- A character can move up to a number of yards equal to their MOV rate and make their firearms attack (or attacks) normally on their usual DEX rank.
- If the attacker moves their MOV rate multiplied by 5 in yards, they must fire while running and so lack sufficient time to take a steady firing position, taking a penalty die to their attack roll(s). The shots will normally be taken on their usual turn in the DEX order, but may be delayed if significant distance must be covered to reach a firing position (at the Keeper's discretion).

Complete Concealment

If a target remains completely concealed for the whole round, an attacker may still take shots through the cover in the hope of hitting their target. The chance of hitting depends on the size of the area in which the target is taking cover; there is a great difference between hiding in a small garden shed and hiding in an aircraft hangar. The attacker is mostly using intuition to hit the target. If the hiding space is small, the Keeper should raise the difficulty level by only one step; if there is more space to hide in, raise it again or only allow a hit on a critical success, if at all.

Table IV: Optional Hit Locations

Die Roll	Location
1–3	Right leg
4 — 6	Left leg
7 — 10	Abdomen
11 — 15	Chest
16 — 17	Right arm
18 — 19	Left arm
20	Head

Shooting at a Target Through Cover

In some instances of partial concealment, the attacker may choose to shoot through the cover in an attempt to hit the target. In this case add one penalty die (as for partial concealment) and apply an armor rating for the type of cover, for example a low brick wall could provide an armor rating of 10, whereas a thin wooden fence might only give 1 point of protection (see **Armor** page 108).

> *Shooting through a high brick wall to target someone who is hiding behind it (complete concealment): raise the difficulty level by two steps and apply the wall's armor rating of 10 to any successful attacks.*

Point-Blank Revisited

The point-blank bonus die does not apply to long or cumbersome weapons such as rifles, full-length shotguns, and bows, as these are less easily bought to bear on a moving target at close range. Short-barreled shotguns (of the kind designed for home defense) or sawn-off shotguns do gain the point-blank bonus die.

Prone

A prone character is assumed to be lying flat on the ground.

- Kicking someone when they are down is easier; fighting attacks made against a prone character gain one bonus die.
- A character that is prone may stand up when they successfully dodge or fight back against an opponent. Alternatively, when it comes to their turn in the round, they may stand up and then take their action.
- Lying down provides a stable position from which to shoot; a prone character gets one bonus die when making a Firearms roll.
- By lying flat on the floor you present a smaller target; those targeting a prone character with a firearm get one penalty die (ignore this if at point blank-range).

Poisons

Table III: Other Forms of Damage (see page 124) covers mild, strong and lethal poisons in a simplified manner, and is likely to be all you need in the game. If you wish to focus on a specific type of poison and its effects, you may find this more detailed guide useful.

All poisons are divided into four bands: very mild, mild, strong and lethal. The bands indicate the deadliness of the poison, and assume a single dose (application, draft, bite or sting—depending on how the poison is administered). If multiple doses are received, the victim adds a penalty die to their CON roll.

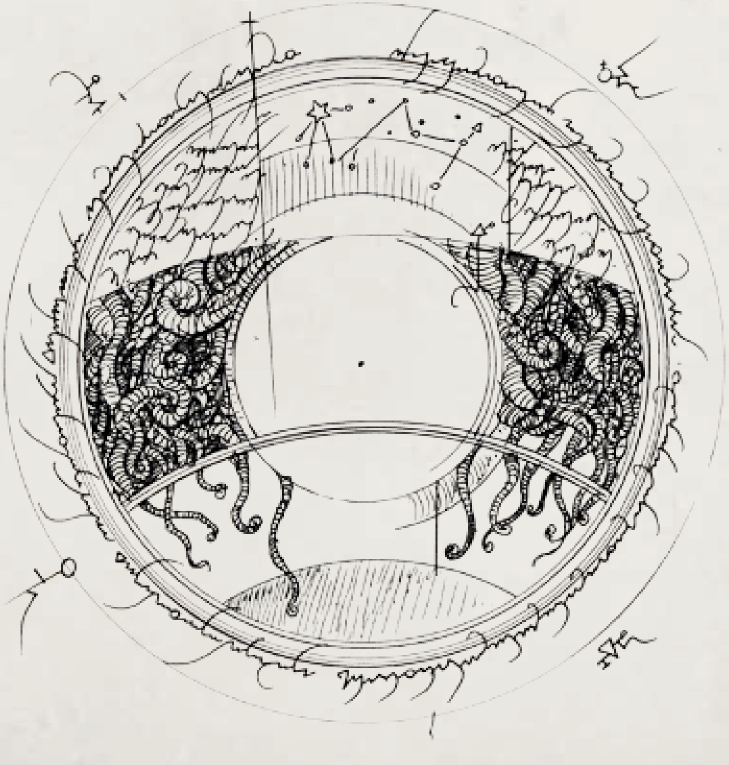
The speed at which the poison acts is determined by the administration method and Keeper discretion. Fast-acting poisons begin to work within a single round (death from cyanide poisoning could be expected within a minute, for example). Slower poisons may take hours or even days to register their effects.

Individual poisons cause a range of different symptoms, including stomach pains, vomiting, diarrhea, chills, sweats, cramps, jaundice, altered heart rate, impaired vision, convulsions, unconsciousness and paralysis. It is up to the Keeper whether the symptoms permit the victim to act or not, or to act with a penalty die or an increased level of difficulty.

Alongside the various symptoms, poisons also cause physical damage.

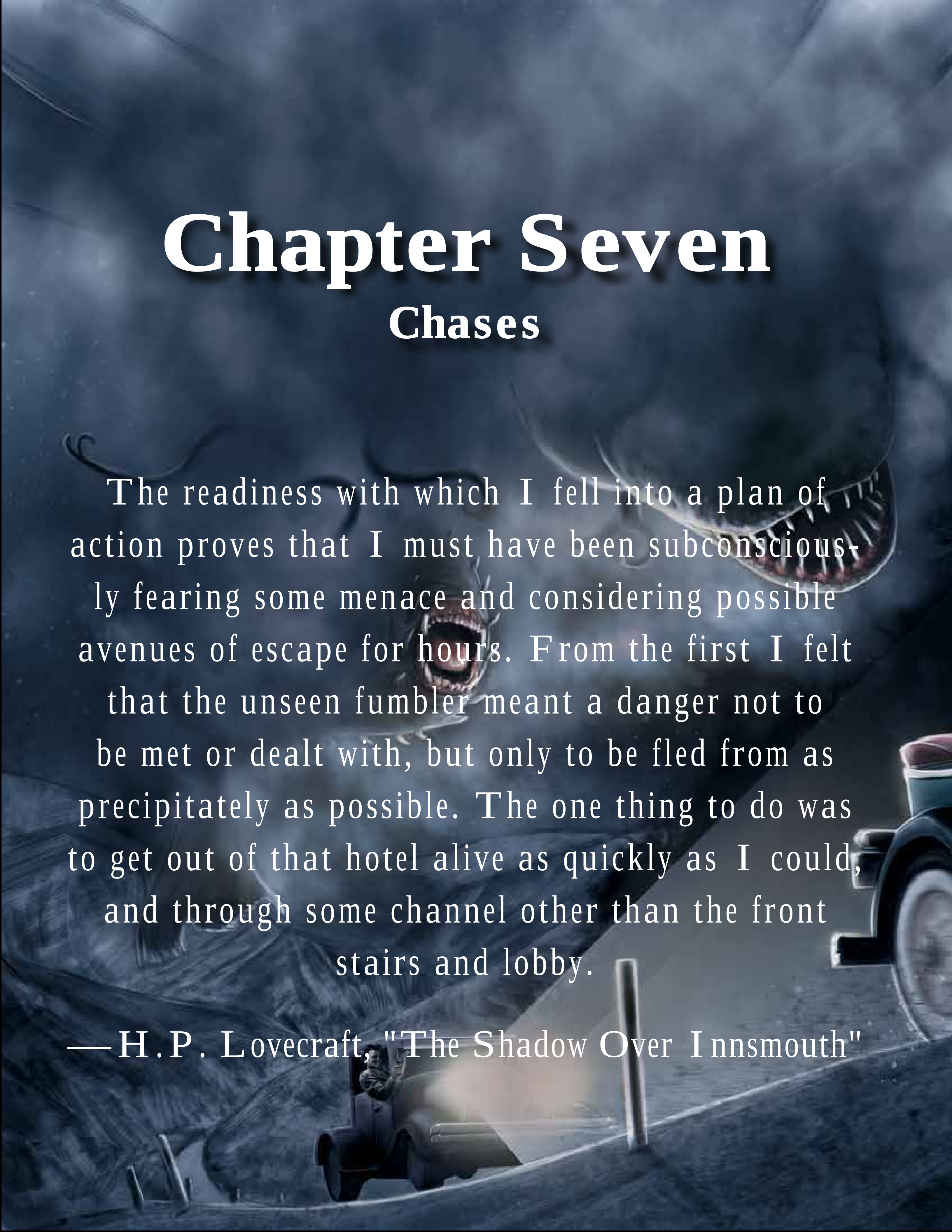
- Very Mild poisons: no damage, only temporary unconsciousness.
- Mild poisons: 1D10.
- Strong poisons: 2D10.
- Lethal poisons: 4D10.

Those who succeed in rolling equal to or below a fifth of their CON suffer a lesser effect. Damage should be halved and symptoms reduced as decided by the Keeper. In certain circumstances, Keepers may allow a poison's effects to be shaken off if the CON roll is a critical success. A character might push the CON roll by attempting to purge the poison, through vomiting, amputation, or bloodletting, for example. Whether these things would work in real-life is questionable—what matters is the drama.



Sample Poisons

Poison	Speed	Effect (1 dose)	Notes
Amanita (agaric mushrooms)	6 to 24 hours	Violent stomach pains, vomiting, jaundice. 1D10 damage	Responsible for 95% of fatalities from mushroom poisoning, the death cap mushroom being foremost.
Arsenic	30 minutes to 24 hours	Burning pain, vomiting, violent diarrhea. 4D10 damage	Arsenic poisoning was difficult to determine (hence its popularity as a tool for murder) until 1836, when the Marsh Test was invented.
Belladonna (deadly nightshade)	2 hours to 2 days	Rapid heartbeat, impaired vision, convulsions. 4D10 damage	One of the most toxic plants in the world; consumption of 10-20 berries by an adult will probably cause death.
Black Widow Spider Venom (latrotoxin)	2 to 8 hours	Chills, sweats, nausea. 1D10 damage	Rarely causes death if medical treatment is provided.
Chloroform	1 round	Unconsciousness for 1 hour. No damage	Widely used an anesthetic in 1800-1900s, however a high strength toxic dose may cause death.
Cobra Venom	15 to 60 minutes	Convulsions, respiratory failure. 4D10 damage	Contact with eyes will cause immediate irritation and, if untreated, blindness. If serum is available then major injury and death can be avoided.
Curare	1 round	Muscular paralysis, respiratory failure. 4D10 damage.	Common name for poison administered to arrows in South America. Harmless if ingested—only direct application via a skin wound results in paralysis.
Cyanide	1 to 15 minutes	Dizziness, convulsions, fainting, death. 4D10 damage	Highly toxic—causes death if ingested as cyanide salt or inhaled through gas.
Rattlesnake Venom	6 to 24 hours	Vomiting, violent spasms, yellowish vision. 2D10 damage	Venom destroys tissue, causing necrosis, although rarely fatal (especially if antidote is given within 1 to 2 hours).
Rohypnol	15 to 30 minutes	Unconsciousness for 4-8 hours, possible amnesia. No damage.	Odorless, colorless and only available in modern game settings.
Strychnine	10 to 20 minutes	Violent muscle contractions, asphyxiation, death. 4D10 damage	Death within hours if medical treatment not provided.



Chapter Seven

Chases

> The readiness with which I fell into a plan of action proves that I must have been subconsciously fearing some menace and considering possible avenues of escape for hours. From the first I felt that the unseen fumbler meant a danger not to be met or dealt with, but only to be fled from as precipitately as possible. The one thing to do was to get out of that hotel alive as quickly as I could, and through some channel other than the front stairs and lobby.
>
> —H.P. Lovecraft, "The Shadow Over Innsmouth"

PRIVATE PROPERTY
NO
TRESSPASSING
Violators will be shot

Action scenes in films and books tend to fall into one of two categories: fights or chases. The extended chase in *The Shadow over Innsmouth* (quoted on the previous page) is one of the most dynamic and memorable action sequences in Lovecraft's work. A chase scene should provide just as much drama and excitement as combat.

A chase is more than a simple test of speed; a good chase is made up of a string of dramatic locations that challenge the characters as they race through them. The characters may begin in a crowded marketplace before moving to narrow alleys, then climbing a fire escape, breaking through a window, pursuing each other through an apartment as a family eat lunch, and so on.

The chase is played out in rounds (much like combat). As each character's turn begins, the Keeper should describe the situation, then ask what actions the investigator is taking that round. Only then should the Keeper determine what dice rolls are required, the outcome of which should be incorporated into the story, perhaps changing the situation faced by the next player.

These rules assume the fleeing character has an escape route. If a character is trapped then they must escape before a chase can ensue.

While some measure of gritty realism can be desirable, avoid becoming overly preoccupied with it. Always bear in mind that the aim is to create dramatic fiction, not to mirror real-world physics.

First, these rules will address a simple one-on-one chase. Later in this chapter, chases with multiple participants will be explored. These rules are intended for characters involved in any type of chase, whether running, swimming or flying, and for vehicles of any kind.

The rules for chases are presented in five parts.

Part 1: Establishing the chase: A method for gauging whether or not a chase needs to be played out in full. In cases where the fleeing character is determined to be fast enough to get away, the chase will go no further than Part 1.

Part 2: Cut to the chase: Provides the Keeper with a system for laying out a chase, positioning all of the participants, and deciding the order of play and number of actions each participant can make.

Part 3: Movement: This part covers the essential rules for movement and for dealing with the various hazards and barriers that might be encountered.

Part 4: Conflict: Provides rules for resolving what happens when characters and vehicles try to grab, strike or collide with each other.

Part 5: Supplementary chase rules: Part 5 contains a selection of additional rules that complement parts 1 to 4.

Part 1: Establishing the Chase

If the fleeing character is significantly faster than his or her opponent, escape is likely, leaving the pursuer far behind; the chase will be over almost as soon as it has begun. A single skill roll for each character is used to establish the chase, the result yielding one of two options:

- The fleeing character is faster than the pursuer, in which case it is assumed that the pursuer quickly falls behind and the chase is not played out. The Keeper simply describes how the pursuer loses their quarry in a way that fits the situation.

- The pursuer is fast enough to catch the fleeing character. If this is the case, the game picks up the action at the most exciting moment—the point where the pursuer is closing in on the fleeing character.

Speed Roll

This roll adjusts each participant's MOV rating for the duration of this chase. Every vehicle and character has a movement rating (MOV). A vehicle's speed depends on a driver's skill, while a character's foot speed depends on their physical condition.

Each participant in the chase makes a CON roll (if on foot or other self-propelled mode) to test his or her physical condition and endurance. Drivers make a Drive Auto roll (for vehicles) to test their handling of the vehicle.

- On a success: no change to MOV rating for the duration of this chase.

- On an extreme success: +1 to MOV rating for the duration of this chase.

- On a failure: –1 to MOV rating for the duration of this chase.

Compare Speeds

The fleeing character escapes if their adjusted MOV is higher than their pursuer. The Keeper is free to narrate a brief explanation of how this occurs, or to ask the players for suggestions. The chase is over and the Keeper should move the game on.

If the pursuer's adjusted MOV rating is equal to or greater than that of the fleeing character, a chase is established, and the chase rules are bought into play. Proceed with Part 2: Cut to the chase.

Part 2: Cut to the Chase

If the fleeing character's MOV was not high enough to lose the pursuer, the Keeper should move the action onto the point at which pursuer is just two locations behind, regardless of how the chase started. This short range serves to focus play on the exciting part of the chase. Whether the characters started next to each other or a mile apart, the aim is to "cut to the chase". The fleeing character has already had one chance to escape using the speed roll. The Keeper would normally set the starting range to two locations, but may opt for a tenser chase by reducing it to one location in exceptional circumstances. It is advised not to set the range beyond two locations.

Harvey was caught sneaking around some farm buildings. The farmer spotted him at a distance and gave a shout; Harvey turned and fled. The Keeper asks for speed rolls. Harvey's player makes an Extreme CON roll and Harvey's MOV is raised from 6 to 7. The Keeper fails the CON roll for the farmer and the farmer's MOV drops from 7 to 6. Harvey has the higher MOV and so he escapes. The Keeper tells how Harvey glances over his shoulder to see the farmer tripping over in the mud. No chase scene is played out.

Alternatively, if Harvey failed his CON roll, the situation would be quite different. Harvey's MOV would fall to 5 and the Keeper would establish the chase partway down the farm track with the farmer two locations behind Harvey.

Locations

"Location" is a term used to denote a position in the chase. The locations do not need to be equally spaced; a locked door or a flight of stairs might separate two locations, while another might be a point on a stretch of open road. Locations divide the chase into narrative chunks, rather than being a set physical distance. For example, a hotel might be divided into multiple locations: revolving door, crowded foyer, stairs, lifts, corridors, restaurant, kitchens, bedrooms, offices, and so on.

If a chase takes place at the same time as a separate combat, the Keeper should ensure that the distance between locations is not excessive, otherwise you may end up with one group of characters running the length of a city block in the time it takes another investigator to smash a chair over a cultist's head.

A chase is made up of a string of locations. The Keeper should keep careful track of which character is at which location. Depending on their speed, characters may move 1 or more locations each round. Hazards and barriers (see following) are positioned between locations and may slow a character's progress.

Harvey flees from the farmer.

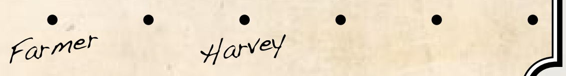
Keeping Track of the Chase

When running a chase scene you may find the following method useful for tracking the various characters.

Take a blank sheet of paper or whiteboard. Draw a line of dots half an inch apart. Each dot represents one location. Label the first dot with a letter representing the pursuer. Then write a letter for the fleeing character two dots on from the pursuer, depending on the opening range (see **Cut to the Chase**). As characters move, simply cross out their marker and draw it on its new position.

An angry farmer is pursuing Harvey down a track. Following speed rolls, Harvey's MOV is now 5; the farmer's MOV is 6. The Keeper chooses to start the action with the farmer 2 locations behind and records the positions thus:

Start:



The Chase Round

Just as with combat, a chase takes place in rounds and the characters act in DEX order. A combat round and a chase round are interchangeable.

Dexterity and the Order of Movement

The question of who gets the first opportunity to act can be an important issue in a chase. Determine the order of

Using Miniatures

You may wish to use miniatures and model cars to track a chase. Just decide which miniature represents which character and then use markers or dots on a piece of paper to denote the range increments.

movement by ranking the characters' DEX from highest to lowest. In the case of a draw, use an opposed DEX roll to decide who goes first.

Movement Actions

Each character gets a number of movement actions per round. Movement actions are used to move from one location to the next. Faster characters get more movement actions each round than slower characters.

Every character and vehicle gets one movement action by default. To this is added the difference between their movement rating (MOV) and the movement rating of the slowest participant in the chase. Thus the slowest participant will always have one movement action; someone with a MOV that is 1 above the slowest participant will have 2 movement actions, someone with a MOV that is 2 above the slowest participant will have 3 movement actions, and so on.

Back to Harvey's attempt to escape from the angry farmer. Following speed rolls, Harvey's MOV is now 5; the farmer's MOV is 6. Both get one movement action by default. The farmer gets a second movement action because his speed is one more than that of the slowest character in the chase—Harvey.

Actions in a Chase Round

On their turn in the DEX order (highest to lowest) each character may use their turn to:

- Move forward in the chase (spending movement actions to do so).
- Initiate one attack* using the Fighting, Firearms, or Drive Auto skill.
- Cast a spell.
- Perform some other action requiring time and perhaps a dice roll, such as picking a lock.

**Note that some monsters are capable of multiple attacks in one round; these all take place on the monster's turn.*

A character may elect to delay acting until another character has acted. If this leads to more than one character wishing to act simultaneously, the one with the highest DEX takes priority. If both insist on waiting for the other, the round may end with neither of them acting.

Pushing Rolls in a Chase

Pushed rolls are not used in a chase. As in combat, a character usually has the opportunity for another attempt on the following round.

Part 3: Movement

Moving From One Location to the Next

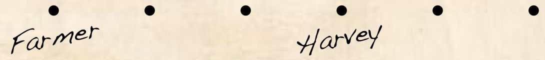
If an area is free of hazards, such as an empty corridor or stretch of clear straight road, the cost of moving from one location to the next is 1 movement action.

Returning to Harvey being pursued down the track by the angry farmer. Following speed rolls, Harvey's MOV is now 5; the farmer's MOV is 6. Harvey's DEX is 55. The farmer's DEX is 50.

Harvey's turn:

Harvey has 1 movement action and moves forward 1 location. That is the end of Harvey's turn.

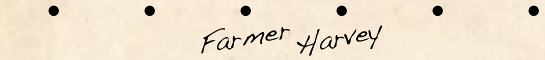
After Harvey's Move:



Farmer's turn:

The farmer has 2 movement actions and advances 2 locations. That is the end of the farmer's turn.

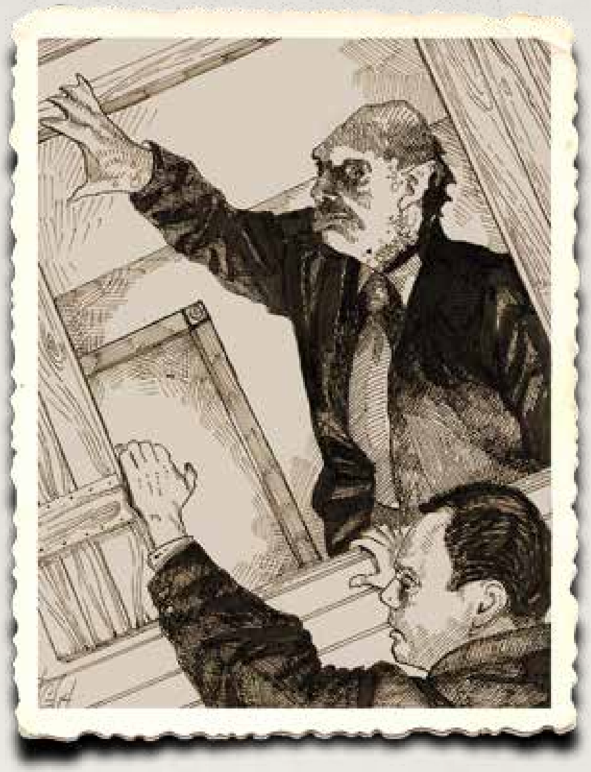
End of Round One:



At the end of round 1, the farmer has closed the gap from 2 locations to 1 location. Clearly if the chase continues in the same manner, the farmer will catch up with Harvey at the end of next round. If the farmer had the higher DEX, he would have moved first in round 1 and caught up with Harvey immediately.

Hazards

A chase that takes place on even, clear ground will soon be resolved if the pursuer is faster than the character he or she is chasing; or, if both are of the same MOV speed, the chase might never end, with one character staying just out of range of the other. Either way, this leads to a bland chase scene based purely upon numbers.



Caught trying to flee out the window.

Hazards add spice to a chase scene: hairpin bends, slippery steps, thorny bushes, thick mud, and so on. Hazards typically slow characters and vehicles down, and if badly handled, can also cause harm.

The Keeper should present the hazard and allow each character to decide how they deal with it. Skill is always factor, and sometimes taking a cautious approach, slowing down in order to make a more considered attempt, can help. Other times, a reckless approach might be taken to use brute force and speed, such as when breaking down a locked door or taking corners at speed.

If a character elects to take a cautious approach, movement actions may be spent to gain bonus dice on the skill roll to negotiate a hazard. 1 movement action buys 1 bonus die, or 2 movement actions buys 2 bonus dice (2 bonus dice is the maximum that can be rolled). If the skill roll is successful the character or vehicle is not further delayed or damaged by the hazard and is free to move on.

If the skill roll to negotiate a hazard is failed, the Keeper should decide if damage is inflicted on the character or vehicle, and how much, using **Table III: Other Forms of Damage** as a guide for damage to characters, or **Table VI: Vehicular Collisions** (see page 147) for damage to vehicles. Failing to negotiate an obstacle or taking damage is also likely to slow the character or vehicle; roll 1D3 for number of lost movement actions.

Notice how a hazard is written in the space between two dots. The dots represent the locations on either side of the hazard. Thus, in the example nearby, the area labeled “mud” is a hazard for those travelling from one location to the next. After negotiating a hazard a character should move onto the next location whether they pass or fail the skill roll.

Skills and Hazards

The Keeper will specify a skill or choice of skills that can be used to negotiate a hazard, along with a difficulty level. The Keeper should welcome suggestions from players for alternative ways in which their investigators might negotiate obstacles, and, as always, the Keeper is final arbiter of what skill is acceptable. Some examples of appropriate skills are:

- Climb skill to get over fences and walls, or to climb down from a high window.
- Swim skill to cross a river or lake.
- Dodge skill to weave through a crowd or avoid falling over trashcans in a narrow alley.
- STR to wade through thick mud.
- DEX to run along the top of a wall without falling off.
- Drive Auto is the appropriate skill in a car chase.

This list is not exhaustive; other skills may be used if judged appropriate.

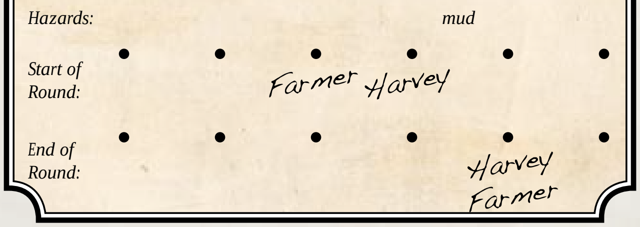
As Harvey flees the angry farmer, he sees that the section of track ahead is rough and muddy.

Harvey’s turn:

Harvey charges towards the muddy patch, taking big strides; certainly a reckless action! The Keeper asks for a DEX roll, which Harvey makes. Harvey moves onto the next location, having used his one movement action for this round.

Farmer’s turn:

The farmer has 2 movement actions and reaches the same rough muddy hazard. However, the farmer’s DEX roll is failed and he slips and falls. Referring to **Table III: Other Forms of Damage**, *the Keeper chooses Moderate Injury, inflicting 2 (from a roll of 1D6) points of damage. In addition, the farmer must pay 1 (1D3) additional movement action. He has already used all of his movement actions for this round, so the delay will cost one of his two movement actions in the next round.*



Sample Hazards for Car Chases

- Traffic jam with room to weave between vehicles.
- Performing a U-turn or bootlegger reverse.
- Roadwork that causes an obstruction.
- Road traffic accident.
- Pedestrian crossing.
- Busy junction.
- Cyclists in the road.
- Sharp bends or pot holes.
- Animals (deer, goats, sheep) on the road.
- Other vehicles pulling out or stopping suddenly.
- Fallen rocks and debris on the road.
- Narrow road between a cliff and a drop.
- Slow-moving delivery vehicles and refuse collection trucks.
- Pedestrianized area.
- Two men carrying a large sheet of glass across the street.
- A marketplace or building site.
- A large stack of cardboard boxes.
- Overtaking a vehicle on a narrow road or in the face of oncoming traffic.
- Heading off-road or through a field.
- An oncoming vehicle (a hazard can move).

Sample Hazards for Foot Chases

- A low fence or wall.
- A latched window.
- A river, lake, or muddy swamp.
- A crowded street.
- A narrow alley.
- A rooftop.
- A hole in a wall.
- A crawlspace, junk-filled attic, or cellar.
- A spiral staircase.
- Between the stacks of a library or museum.

Summary: Five Steps to Setting Up a Chase

To sum up, there are five steps for the Keeper to perform when setting up a chase:

- Place the pursuer.
- Place the fleeing character.
- Position hazards and barriers.
- Allocate each participant a number of movement actions.
- Determine DEX order.

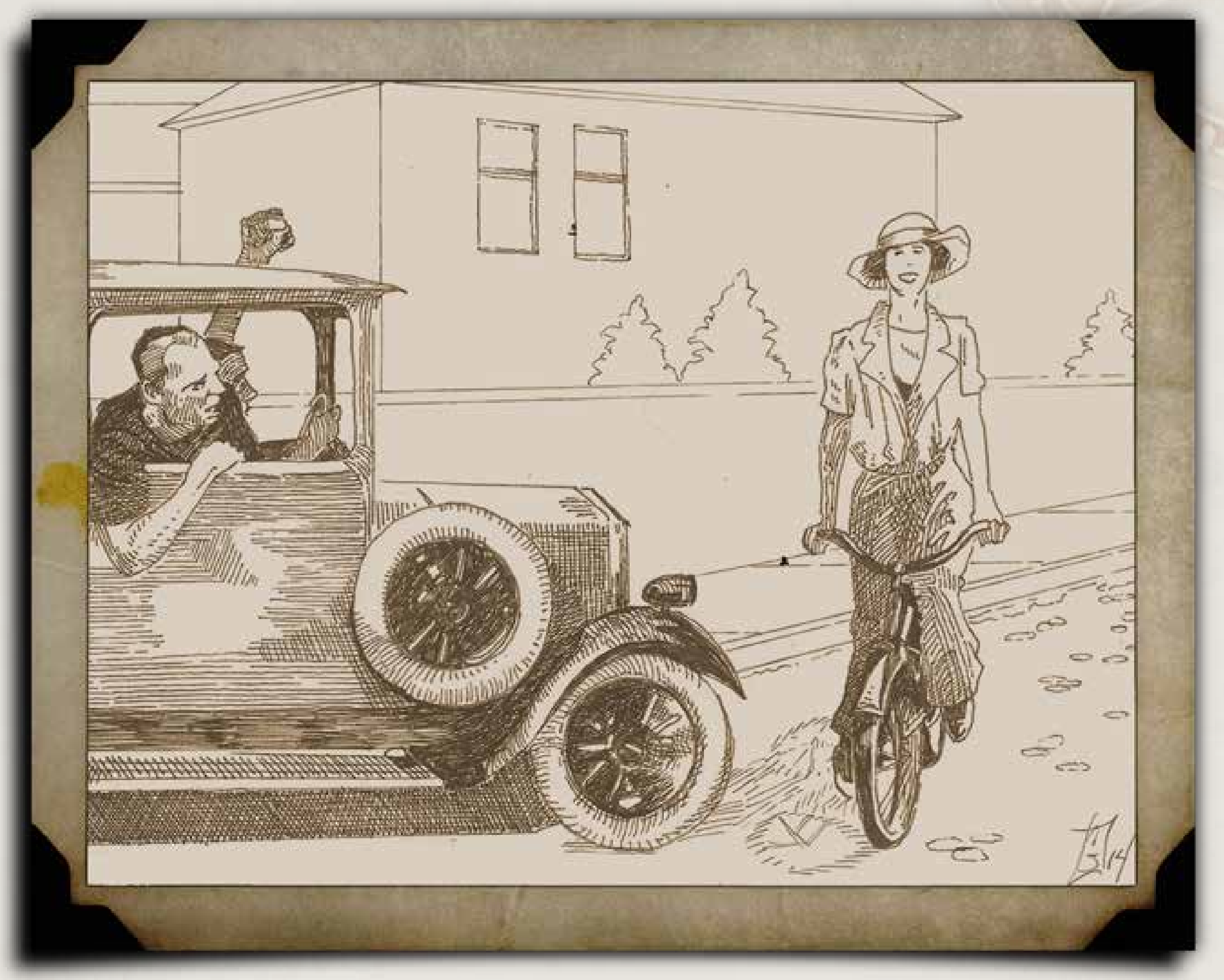
Barriers

Barriers block progress until they have been successfully negotiated or removed. A barrier might be a locked door, a tall fence, an abyss, etc. The distinction between a hazard and a barrier may sometimes be unclear. Climbing over a 4-foot fence may be hazardous, but would not stop a determined person, whereas climbing over a 7-foot wall may well present a barrier. Climbing up to a second-floor window would present a barrier (if one fails to climb, the window is out of reach), whereas climbing down is a hazard (one can always simply fall). The Keeper must decide when a hazard constitutes a barrier; if it is a barrier it prevents further movement until the skill roll is passed or the barrier is broken through. Failing a skill roll to pass a barrier may cause damage and delay as a hazard does, but the usual consequence is simply the delay and inconvenience of not moving to the next location.

Skills and Barriers

- Jump skill to leap across a chasm or jump from one roof to another.
- STR to force open a door.
- Locksmith skill to open a locked door or window.

There can be more than one way to get past some barriers. A locked door might be picked (using Locksmith skill) or smashed open (see **Breaking down Barriers** below). Equally, some characters might seek to climb over a fence (Climb skill) while others might simply smash their way through.



"What are you doing?! Get out of the street!"

Sample Barriers for Car Chases

- Traffic jam with no room to weave between vehicles.
- Police roadblock.
- A fallen tree.
- A rockslide.

Sample Barriers for Foot Chases

- A high fence or wall.
- A chasm.
- A locked door.

Breaking Down Barriers

Whether it be kicking down a locked door or ramming through a police roadblock, sometimes brute force is the best solution. No attack roll is required. For each point of their build, vehicles inflict 1D10 damage to a barrier.

Vehicles are assumed to be travelling at high speed when attempting to break through a barrier; therefore, if a vehicle attacks a barrier and fails to destroy it, the vehicle is wrecked.

The angry farmer is still pursuing Harvey. A post-and-rail fence blocks his path.

Harvey's turn:

The fence looks old; Harvey charges forward, aiming to burst through it. Harvey inflicts 3 (1D3) hit points of damage on the fence. The Keeper decides the fence is weak and only had 5 hit points, and so is now down to 2. The rails crack but don't break. Harvey remains on the location on which he began the round.

Farmer's turn:

The farmer has a debt of 1 movement action due to slipping over in the mud last round, so has one movement action and is on the same location as Harvey. He spends his movement action to attack Harvey, but is unsuccessful.

Hazards: mud fence

End of the Round: ● ● ● ● ● ●

Harvey
Farmer

If the barrier is destroyed, the vehicle suffers an amount of damage equal to half the barrier's hit points prior to impact.

When a barrier is reduced to 0 hit points it is no longer a barrier. The debris that results from smashing a barrier may present a hazard to those that follow afterwards.

Sample Barriers and Hit Points:

- **Internal door or thin wooden fence:** 5 hit points.
- **Standard back door:** 10 hit points.
- **Strong domestic external door:** 15 hit points.
- **9" brick wall:** 25 hit points.
- **Mature tree:** 50 hit points.
- **Concrete bridge support:** 100 hit points.

Part 4: Conflict

The characters or vehicles must be on the same location to attack one another, unless firearms are involved. Initiating an attack costs 1 movement action. Characters are limited to their usual number of attacks per round. Attacks are resolved as they are in regular combat.

A character should always be given the opportunity to respond when challenged (fighting back or dodging) regardless of whether they have any movement actions remaining.

Large monsters or creatures might attack a vehicle aiming to inflict damage or to use a fighting maneuver to push, tip or even pick up and throw a vehicle (see **Builds**, page 33).

Vehicles may engage in combat using the regular combat rules, substituting Drive Auto skill for both Fighting and Dodge skills. Treat the vehicle as a weapon that inflicts 1D10 damage per point of build. Each full 10 hit points of damage decreases a vehicle's build by one point (round down); any remaining damage below 10 points is ignored. Whenever a vehicle is used to inflict damage, it also suffers an amount of damage equal to half (round down) of that which it delivers, but never enough to cause it to lose a greater amount of build points than the target which it hit originally possessed.

A car might do 50 (5D10) points of damage to a light motorcycle, and therefore the car would suffer 25 points of damage itself (enough to cause a damage of 2 Build points), but a light motorcycle only has Build 1, so the damage to the car is limited to 1 build point.

If a character is attacked with a vehicle, that character may fight back or dodge. Successfully fighting back allows the target character to avoid an attack and simultaneously land one of their own. An investigator's attack on a vehicle is likely to be relatively ineffective; on the other hand, if it is dark young that is fighting back against a vehicle, it may be a different story.

Using Fighting Maneuvers in a Chase

If a character or vehicle seeks to trip, push, or otherwise cause their opponent to lose control, this can be achieved with a fighting maneuver. A successful fighting maneuver causes the same outcome as failing a skill roll for a hazard: 1D3 movement actions are lost and, if appropriate to the situation, an amount of damage is selected from **Table III: Other Forms of Damage** for characters, or **Table VI: Vehicular Collisions** for vehicles. Alternatively, if a character has a specific goal he or she wishes to set for a fighting maneuver, this can be done in the way it would in regular combat (see **Fighting Maneuvers**, page 105).

A fighting maneuver can be made against a vehicle to push it off the road or cause a loss of control. The same limitations regarding build apply: if a vehicle challenges another vehicle that is 1 build larger that itself, 1 penalty die is applied to the attack roll. If the target vehicle is 2 build points larger, 2 penalty dice are applied. If the target vehicle is 3 build points larger, the maneuver is impossible, as the size difference is too great.

At the start of the round, Harvey is in the same location as the angry farmer and is trying to climb a fence to escape.

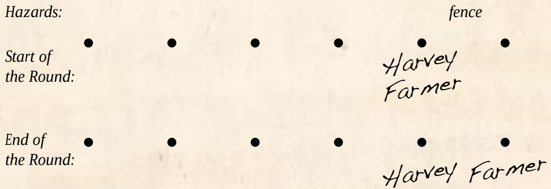
Harvey's turn:

Harvey fails his Climb roll. The Keeper does not inflict any negative outcome; instead he decides that the farmer's attack will suffice.

Farmer's turn:

The farmer lunges at Harvey. In response, Harvey attempts a fighting maneuver to throw the farmer over the fence, planning to run the other way afterwards. Both have Build 0 and so Harvey does not take any additional penalty dice. The farmer rolls a Failure, but Harvey rolls a Regular success and hurls the farmer clean over the fence! As a result of the successful fighting maneuver against him, a skill roll must then be made for the farmer as if encountering a hazard. The Keeper chooses DEX as the most appropriate attribute to test whether the farmer lands on his feet or his back. The DEX roll is failed; the farmer suffers a "minor injury" for 3 (1D3) points of damage, and 1 (1D3) from his movement action. The farmer has landed on his back and takes a few moments to get up. This is the end of the farmer's turn; he has used his 2 movement actions for the round (1 to initiate the attack, 1 as part of the cost of the fighting maneuver used on him).

The Keeper's map of the chase:



A cultist truck driver is using his Drive Auto skill to perform a fighting maneuver, aiming to push Harvey's car off the road. Harvey is trying to avoid the truck, using his Drive Auto skill in place of Dodge. The truck is bigger than Harvey's car, so the cultist takes no penalty dice on the maneuver. Drive Auto rolls are made for Harvey and for the cultist. The cultist rolls a Hard success, Harvey rolls a Regular success; the cultist wins.

Harvey's car is pushed off the road and the Keeper inflicts an automatic "minor incident" result (see **Table VI: Vehicular Collisions**, *page 147), causing the loss of another point of build as the car rides over the verge and into the ditch. This also costs Harvey 2 (1D3) movement actions and 2 (1D3) hit points.*

Part 5: Optional Rules

"They're coming to get you, Barbra."
—George A. Romero, *Night of the Living Dead*

Parts 1 to 4 have covered all of the essential chase rules. This final part includes optional rules that can be used to embellish and further develop chases.

Choosing a Route

It is the nature of a chase that the character being chased (the quarry) wants nothing other than to escape and must make split-second decisions whether to turn left or right. If there is a choice of routes available, the lead character is free to choose and may seek a more difficult path or an easier one, especially if he or she feels it would be to their advantage to do so. For example, a strong swimmer might opt to leap into the river to lose their pursuer. If the investigator is the one being pursued then the Keeper should regularly present a choice of routes.

Random Hazards and Barriers

It would be very easy for the Keeper to stack the odds against the players by describing new terrain that constantly works against the investigators. You may find it more fun all round to create hazards and barriers randomly.

Roll 1D100:
01-59 = Clear
60+ = 1 Regular hazard/barrier
85+ = 1 Hard hazard/barrier
96+ = 1 Extreme hazard /barrier

If the environment is especially hazardous, such as driving through rush hour traffic in a bustling city or along country lanes at midnight, add a penalty die to the roll for random hazards and barriers.

Conflict often arises in the middle of a chase.

If the environment is unlikely to have any dangers or delays, such as driving down a quiet freeway, add a bonus die to the roll for random hazards and barriers.

Sudden Hazards

Just because an area is free of hazards one moment does not mean that it will remain that way. A car may suddenly pull out, a pedestrian might run into the road without looking, someone might come running around the corner from the opposite direction, a loose dog might assault a fleeing investigator, and so on.

At any point in the chase round, either the Keeper or a player may call for a group Luck roll. If the Luck roll is passed, events unfold in the player's favor; the players may dictate where and when a sudden hazard occurs. If the Luck roll is failed, this indicates a sudden hazard for the investigators, presented by the Keeper.

Sudden hazards should be of Regular difficulty. Players and Keeper should alternate in calling for Luck rolls for sudden hazards. If the players call for a Luck roll for a sudden hazard, they may not call for one again until after the Keeper has called for one and vice versa. Either side may call for the first sudden hazard in a chase.

If a chase is becoming a long drawn out affair, the Keeper may decide to raise the level of difficulty of sudden hazards.

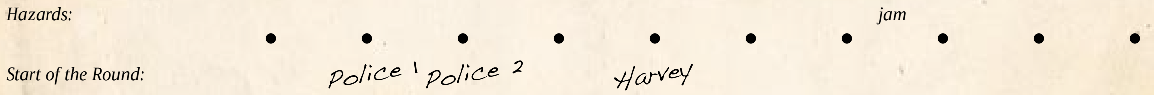
Pedal to the Metal

When spending a movement action to move a vehicle forward, instead of moving just 1 location, the vehicle can accelerate and move between 2 and 5 locations for the same cost of 1 movement action.

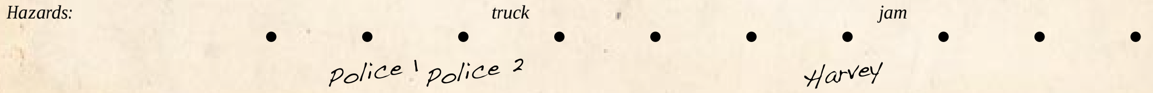
Harvey is being chased through Arkham by two police patrol cars. Harvey has 1 movement action, the police have 2. Harvey has the higher DEX and moves first in the round.

Harvey's turn:

His player wants to accelerate and asks how far Harvey can see. The Keeper decides that Harvey can see the next three locations, then rolls randomly to determine what they are. The Keeper rolls 29 and 02—2 consecutive clear locations. The Keeper then rolls 87 for the third location—a hazard of Hard difficulty level. The Keeper tells the player that Harvey has a quiet road in front of him, but up ahead he can see a traffic jam.

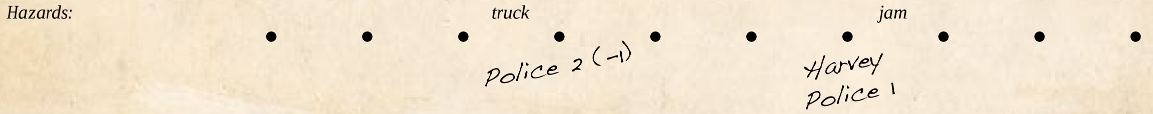


Harvey puts his foot down, choosing to move 2 locations with his 1 movement action (using the Pedal to the Metal option —see below). No one has called for a sudden hazard yet this round, and the Keeper does so now before Harvey actually moves, hoping to throw something in Harvey's way as he accelerates down the open road. Harvey's player wins the Luck roll and she puts the hazard into play right in front of the police car, telling how a delivery truck pulls out in front of the police car without looking. In the meantime, Harvey moves on 2 locations.

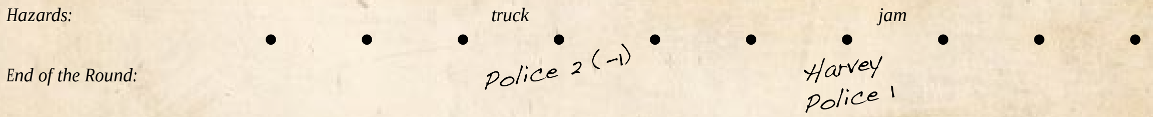


Police cars' turn:

P2, the lead police car, spends a movement action to advance 1 location. The Keeper must make a Drive Auto roll for the police car (P2) at Regular difficulty level, but fails. The cop car clips the delivery truck. The Keeper chooses a "minor incident". The police car loses 1 (1D3) build point and 2 (1D3) movement actions, sending it spinning into the curb. At the end of its turn, the police car (P2) owes 1 movement action, which will reduce its number of actions next round to 1. As a reminder, a note is made to the car's marker on the Keeper's track:



P1, the other police car, can see Harvey getting away and accelerates, choosing to move 3 locations with its first movement action. The other police car (P2) and truck still present a hazard, especially as some other vehicles have stopped around them. Furthermore, because it is accelerating, the police car must take a penalty die when rolling to negotiate the hazard. Police car P1 sounds its siren and, with a successful Drive Auto roll, it speeds through. Harvey is now only 2 locations ahead, so with its second movement action the police car moves on 2 locations to draw level with Harvey.



The Keeper called for the sudden hazard during that round. On the following round a player may choose to do so. The Keeper is unable to call for another sudden hazard until after the players do so.

The listed MOV speeds for vehicles are relatively low, only a few points above those of a pedestrian. Of course, vehicles can travel much faster than pedestrians. A vehicle has the option of accelerating; any one of its movement actions can be spent to travel multiple locations. Travelling at higher speeds has its downside of course, making hazards more difficult to negotiate.

- As normal, a driver can use 1 movement action to move 1 location.
- A driver can elect to move 2 or 3 locations with one movement action. Any hazards encountered have one penalty die applied to the skill rolls.
- A driver can elect to move 4 or 5 locations with one movement action. Any hazards encountered have two penalty dice applied to the skill rolls.

The increase in speed must be announced prior to moving. Just as in real life, driving at speed is less risky if one has a good view of what lies on the road ahead. How far a driver can see at any time is wholly dependent on the situation and environment in which the chase is taking place. In a crowded city, one might only be able to see a couple of locations ahead (1D3 if you wish to determine it randomly); in the suburbs one can see several locations ahead (1D6 if you wish to determine it randomly), and in the country, on a straight road, one might see a considerable distance (1D10 locations if you wish to determine it randomly). The Keeper

Harvey is being chased by the police.

may not have determined what these upcoming locations are, and should do so as required.

Once a decision has been made to accelerate and travel a number of locations on one movement action, it cannot be retracted; the vehicle will travel the full distance (2, 3, 4 or 5 locations) or until it fails a hazard roll. If a hazard roll is failed, the outcome is resolved, after which any further movement must be paid for and started afresh.

Any penalty dice for acceleration should be applied to hazards, but usually not when breaking through barriers, for which increased speed can be beneficial.

This increased speed can be used multiple times in one chase round. By putting the pedal to the metal, a car with 4 movement actions could potentially move 20 locations in one chase round.

Escaping the Pursuer

The pursuer can continue chasing the fleeing character so long as their location or direction of travel can be identified. Each chase is unique, with its own string of locations, so Keeper judgments must be made about points where the pursuer might lose the quarry.

A deep one is chasing Harvey through an abandoned theater. At the start of a round the deep one is still in the theater, while Harvey has exited and is now 3 chase locations ahead. As the deep one exits the theater, the Keeper makes a Tracking roll; can the deep one pick up Harvey's trail? If not, the chase is over.

Hiding

A Fleeing character can attempt to hide from the pursuer at any point in the chase. Clearly, having a longer lead will provide more time in which to hide. The Keeper should weigh the situation as with any skill roll before setting a difficulty level. If the pursuer fails to find the hidden investigator with a Spot Hidden roll, the quarry has evaded capture.

Hiding a vehicle is not easy, but if there are hiding places and if the vehicle has sufficient lead, it may be attempted. A combined Stealth and Drive Auto skill roll (**Combined Rolls**, page 92) is used to hide a vehicle, with the roll needing to succeed against both skills.

Harvey is fleeing from a deep one. The deep one follows Harvey, who decides to hide in an abandoned building. Deep ones don't have a Spot Hidden skill listed; the Keeper decides that the creature's skill would be below 50%, and so Harvey must make a Stealth roll at Regular difficulty level. The Keeper awards Harvey two bonus dice since he had a good lead and there are plenty of hiding places. Harvey's player rolls 45, 65, and 75—all failures. Harvey hears the deep one entering the building and bursts out of his cover, only to find himself trapped, about to be attacked by the deep one!

Another Example*: Amy has a good lead on her pursuers and seeks to hide her car by driving into an underground parking garage. Amy has 60% Drive Auto and 40% Stealth. Her pursuer is only just out of sight and might catch a glimpse of Amy's car entering the garage, so the Keeper sets the difficulty level to Regular. Amy rolls 47, a Regular success for Drive Auto but not for Stealth; her pursuers spot her entering the garage!*

Passengers

Passengers do not make a speed roll and do not have movement actions. They may act once on their turn in the DEX order. Typically, vehicle passengers might use firearms or throw things out of the car to obstruct those following.

One passenger can assist the driver with navigation, reading maps, and offering advice on how to negotiate hazards. If a passenger uses their action to assist the driver in this way they may make one Spot Hidden or Navigate skill roll. If successful, on the vehicle's next move, the vehicle can accelerate once with 1 fewer penalty die (see **Pedal to the Metal**, page 139). Thus, the vehicle might advance up to 3 locations with no penalty die, or up to 5 with 1 penalty die.

Ranged Attacks During a Chase

Firearms can be used during a chase: If a character on foot stops for a moment, he or she may use a firearm as normal. The options are as for one combat round of gunfire (*i.e.* one shot with a rifle, up to three shots with a handgun, etc.) This option costs 1 movement action, but no movement is made.

If a character is continuing to race (on foot or in a vehicle), any firearms attack rolls are made with one additional penalty die. Taking shots in this manner does not affect a character's performance in the chase. The options for firing are otherwise the same as for one combat round. This option does not cost any additional movement actions.

Vehicle tires may be targeted with gunfire: apply an additional penalty die to target tires due to their small size. Tires have an armor value of 3 and are only damaged by impaling weapons. If a tire takes 2 points of damage, it bursts. A burst tire reduces a vehicle's build by 1 point.

The Keeper should judge the ranges for firearms. Both driver and passengers gain protection from a vehicle's armor. The amount of armor is listed on **Table V: Vehicles**.

Driver Damage

If the driver of a moving vehicle suffers a major wound and remains conscious, he or she may still lose control of their vehicle and must roll immediately as for a Hazard at Hard difficulty level. A driver who falls unconscious due to a major wound automatically loses control of the vehicle.

A passenger in another vehicle fires a handgun at Harvey. A Regular success is rolled for the firearms attack. 1D10 damage is rolled, resulting in 10 damage. Harvey's vehicle armor reduces this by 2, so Harvey takes 8 hit points damage. This is a major wound for Harvey, who wins a CON roll to remain conscious. He must now make a Drive Auto roll to keep control of his vehicle. He fails the roll. The Keeper refers to ***Table VI: Vehicular Collisions*** *and chooses "moderate incident" (it being a Hard difficulty level hazard), rolling 1 (1D6) point of build damage and a loss of 3 (1D3) movement actions. This also results in 2 (1D6) hit points damage for Harvey. The Keeper describes the outcome; Harvey loses control of his car, which glances off the side of an oncoming car, sending Harvey's car spinning out of control. It takes him a while to recover control and rejoin the chase. His location remains unaltered.*

Dealing with a Location in an Alternative Way

A character may choose to interact with a location in an alternative or unexpected way. For example, if a location is described as "an empty residential street," the assumption may be that the quarry will run down it. Instead of this, they might decide to run to the nearest door and attempt to open it (by force if need be). If it fits the story then go with it.

Characters Joining a Chase in Progress

Any characters who join an ongoing chase should make a speed roll to determine their MOV rate. The Keeper should then position them on an appropriate location.

A character who joins a chase as a pursuer needs a MOV rate that is at least equal to the slowest fleeing character. If they fail to achieve this, they can be ignored.

If a character joining a chase as a fleeing character has a MOV rate that is slower than the previously slowest member of the chase, some adjustment is required: the number of movement actions that everyone in the chase has should be recalculated. Every character gets one movement action by default, plus one movement action for each point by which their MOV rate exceeds that of the new slowest participant in the chase.

There is no need to recalculate speeds or movement actions when a character leaves a chase.

A Hunting Horror chases two cars on a mountain road.

Switching Between Modes of Movement

There are a variety of modes of movement in the game. Some creatures have alternate speeds listed for flying or swimming. If no alternate MOV rating is listed, the Keeper may allow the character to use half of their standard MOV, providing the mode of movement is one that the character can perform. Thus a human with MOV 8 would have MOV 4 when swimming, but would not have a MOV rating for flying.

When characters change between modes of movement that continue to use their own physical body for propulsion, a fresh speed roll is not required. Simply adjust their MOV accordingly, remembering that they may be at either +1 or -1, depending on whether they achieved an Extreme success on or failed their speed roll (CON) at the start of the chase (see **Establishing the Chase**, page 132).

Characters that switch from being on foot (or other self-propelled mode) to driving a car should make a fresh speed roll using Drive Auto skill. When a character becomes a pedestrian, he or she should make a fresh speed roll using CON.

If the character's speed (MOV) is changed, their number of movement actions should be altered. Refer to **Characters Joining a Chase in Progress** (see page 142).

Characters Creating Hazards

Investigators, monsters and non-player characters may create hazards or barriers through their actions during play. Doing so will usually require the expenditure of a movement action (for the time required), a skill roll (to achieve it) or both. The following ideas are examples of what might be attempted, and the Keeper should judge each situation on its own merits.

- Pausing to secure a door with a bolt or key would cost 1 movement action but no skill roll.
- Pausing to secure a door using Locksmith skill would require a whole chase round and a successful skill roll.
- Moving a heavy wardrobe against a door would require a STR roll and a movement action.
- Upending a fruit stall to cause a delay might only cost 1 movement action.
- Firing a gun to cause a crowd to panic would require a Luck roll. If failed, the action causes more trouble than it is worth. If successful, the crowd presents a hazard for those following.

- Yelling, "Stop that man, he's a thief," at bystanders, hoping they might assist, would call for a Fast Talk or Intimidate skill roll.

Harvey is on the run in the streets of New York. To reach the next location he must push through a crowd, which presents a hazard. If he fails his DEX roll to weave through the crowd, the Keeper rules that Harvey will be slowed for 1D3 movement actions. Harvey would only take damage if he fumbled the roll; perhaps his desperate pushing would annoy someone so much they punch him. However, thinking fast, Harvey pulls his pistol and fires into the air. The Keeper asks for a Luck roll, which Harvey fails. The Keeper decides that the crowd scatters and there is no longer a hazard. However a nearby police officer is now after Harvey too!

Players may also take equally creative approaches to negotiating hazards.

Splitting Up

Characters in a chase may choose to take different routes. If so, you now have an additional chase to track.

Monsters in a Chase

The majority of monsters and animals act the same way as people in a chase. Some have abilities that may exempt them from certain skill rolls; for example, those that fly would not need to make Jump or Climb rolls.

Many monsters, animals, and non-player characters will lack listed values for the various skills that might be called upon in a chase (Jump, Swim, Drive Auto, etc.) In such cases the Keeper should use the following as a guide:

- Where the monster or non-player character has an implied aptitude, use their DEX in place of the skill.
- Where the monster or non-player character has an implied ineptitude, use one-fifth of their DEX in place of the skill (or simply rule the attempt to be an automatic failure).
- Where the monster or non-player character has neither implied aptitude nor ineptitude, use half of their DEX in place of the skill.

If other skills are required, the Keeper might use a similar approach, using what he or she feels to be the most appropriate characteristic. For example, should you wish to determine the Spot Hidden skill of a particular monster (for whom there is no listed Spot Hidden skill), INT might be judged most appropriate; use either its full INT, half of its INT or one-fifth of its INT depending on how perceptive you feel the monster to be.

"Somebody! Help me!"

Gnoph-keh are somewhat like giant polar bears and so would probably be great swimmers—allow them a Swim skill equal to their DEX. You may feel that ghouls would make poor swimmers, in which case you might allow them a Swim skill equal to one-fifth of their DEX.

Fleeing the Scene

You may have a scene in which you wish to gauge how far the investigators manage to flee in a limited time. The chase rules can be used for this, counting the number of locations moved within a specified number of rounds.

Vehicular Collisions

When a skill roll to negotiate a hazard is failed, the Keeper must consider the cause and the likely damage, and rate it against the left-hand column on **Table VI: Vehicular Collisions**. If unsure, simply use the defaults of "minor incident" for a Regular difficulty level hazard, "moderate incident" for a Hard difficulty level hazard, or "severe incident" for Extreme difficulty level hazards.

The damage should also be rolled for each occupant of a vehicle involved in a collision, substituting "hit points" in place of "build". Thus, a car that is in a moderate incident suffers 1D6 build damage and each occupant of the car suffers 1D6 hit points of damage.

Most collisions should also result in a delay as the vehicle skids or loses speed (costing 1D3 movement actions).

Table V: Vehicle Reference Charts

The following vehicles use the Drive Auto skill.

Vehicle	MOV	Build	Armor for people	Passengers
Car, economy	13	4	1	3 or 4
Car, standard	14	5	2	4
Car, deluxe	15	6	2	4
Sports car	16	5	2	1
Pickup truck	14	6	2	2+
6-ton truck	13	7	2	2+
18-wheeler	13	9	2	3+
Motorcycle, light	13	1	0	1
Motorcycle, heavy	16	3	0	1

Vehicles on the following chart use the Pilot skill. Many require a substantial crew.

Air Vehicles	MOV	Build	Armor for people	Passengers
Dirigible	12	10	2	112+
Propeller plane	15	5	1	4+
Bomber plane	17	11	2	10+
Jet plane	18	11	3	50+
Helicopter	15	5	2	15+

Vehicles on the following chart require specialist training to operate; the skill Operate Heavy Machinery might be substituted.

Heavy Vehicles	MOV	Build	Armor for people	Passengers
Tank	11	20	24	4
Steam train	12	12	1	400+
Modern train	15	14	2	400+

Vehicles on the following chart use the Ride skill.

Other forms of transport	MOV	Build	Armor for people	Passengers
Horse (with rider)	11	4	0	1
4-horse carriage	10	3	0	6+
Bicycle	10	0.5	0	1

Vehicles on the following chart use the Pilot skill. Many require a substantial crew. The armor value is for those on deck.

Water Vehicles	MOV	Build	Armor for people	Passengers
Row boat	4	2	0	3
Hovercraft	12	4	0	22
Motorboat	14	3	0	6
Cruise ship	11	32	0	2200+
Battleship	11	65	0	1800+
Aircraft carrier	11	75	0	3200+
Submarine	12	24	0	120+

Key

MOV: A rating of the vehicle's speed and maneuverability in chases. These ratings are for modern vehicles and may be reduced by around 20% for 1920s vehicles (though there were cars in the 1920s that could exceed 100 MPH).

Build: A rating of the strength and size of the vehicle. When reduced to zero, the vehicle is out of action. Each full 10 hit points of damage decreases a vehicle's build by 1 point (round down); damage below 10 hit points is ignored.

If a vehicle's build is reduced to half (round down) of its starting value or lower, it is impaired; one penalty die is applied to all Drive Auto (or appropriate skill) rolls.

If a vehicle takes damage equal to its full build value in one incident, the vehicle is completely wrecked in an impressive manner. It may explode, burn, roll or suffer some combination thereof. All occupants of the vehicle are likely to die. Whether or not investigators have a chance of survival is up to the Keeper: Luck rolls may be allowed. Those who are fortunate get thrown free, though it is recommended they take at least 2D10 damage.

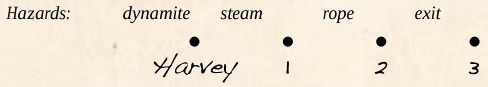
If a vehicle's build is otherwise reduced to zero by cumulative damage (i.e. in increments of less than the vehicle's starting build value), it becomes undrivable, grinding to a halt. Depending on the situation (and perhaps a Luck roll) this may lead to an accident resulting in 1D10 damage for the driver and each passenger.

Armor for people: The armor rating is for the passengers and driver, reflecting the number of points of armor the vehicle provides against external attacks.

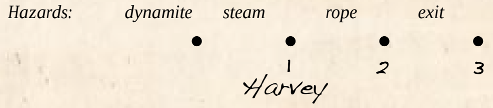
Passengers and crew: The number of people that can be accommodated.

Harvey lights the fuse on a stick of dynamite then flees from the cave before it explodes. The fuse is long enough for a minimum of 7 rounds of movement. At the end of the seventh chase round, and each round thereafter, a Luck roll is called for—if it is failed, the dynamite explodes. The Keeper gives Harvey 1 movement action per round. During each chase round, the player may make a skill roll to negotiate a hazard (scramble over wet rocks in an underground stream, climb a rope, and squeeze through the exit hole).

When the dynamite explodes, the Keeper uses the range to attribute damage. The base range of dynamite is 3 yards (see **Weapons Lists**, *page 401-405); however, the Keeper decides that this should be doubled because of the enclosed environment. The Keeper places a location every 6 yards, noting 1, 2, and 3 on the map to mark the three range increments; at range 1 the damage will be 4D10, at range 2 it will be 2D10 and at range 3 it will be 1D10. Once out of the exit Harvey will be safe. So long as Harvey does not fail his skill rolls when negotiating the hazards, he should be able to make it out safely.*



On the first round Harvey fails his DEX roll and slips in the stream, taking 2 (1D3) points of damage and losing 3 (1D3) movement actions as he fumbles to regain his footing. He has 3 movement actions left before the Keeper starts asking for Luck rolls to determine if the dynamite explodes. Things are not looking so good for him now…



Chases in the Air and Sea

Chases can take place in any environment, and the Keeper should create new hazards and barriers appropriately. For example, at sea: rocks, shallows, buoys, waves, strong winds, etc. Or, for example, in the air: clouds, tall buildings, birds, cables, anti-aircraft fire, etc.

MOV Rates

The MOV rate is used as a measure of relative speeds. One point of MOV is significant in a chase; it allows for one additional movement action, and for this reason, the scale of MOV rating to speed is not linear. Each point of MOV equates with an approximate increase in speed of around 50%.

The MOV rating of a creature is not necessarily their maximum speed over a short distance, but is intended to represent their overall speed in a chase. For example, a world class sprinter can achieve MOV 11 over 100 meters, but 12 MPH (MOV 9) would be a more realistic speed for a fit human over distance, equating to a 5-minute mile.

Stealing a car might attract unwanted attention.

MOV	5	6	7	8	9	10	11	12
MPH	3	4	6	8	12	18	27	40
MOV	13	14	15	16	17	18	19	20
MPH	60	90	135	200	300	450	675	1000

Chases with Multiple Characters

When running a chase with multiple characters, the only significant difference lies in the initial phase; see **Establishing the Chase** (page 132).

First, decide who is chasing whom and whether the fleeing characters are staying together or splitting up. If they split up there will be multiple chases and each chase should be tracked and resolved separately.

Each character involved in a chase makes a speed roll (using either Drive Auto or CON) to establish their MOV rate for the chase (see **Speed roll**, page 132). Once this is done, list the participants of the chase in speed order in their two groups: pursuers and fleeing characters.

Next, eliminate those not in the chase:

Any fleeing characters who are faster than their fastest pursuer may escape the chase entirely if they wish to.

Any pursuers who are slower than the slowest fleeing character are left behind, and do not participate in the case.

The two groups are now positioned in order of their MOV ratings.

1. Place the pursuers: Start with the slowest pursuer, right at the back of the chase. Then place each of the other pursuers a number of locations ahead of him or her, equal to their difference in MOV speeds. Once all of the pursuers are placed, move onto the fleeing characters.

2. Place the fleeing characters: As with a one-on-one chase, position a fleeing character (the slowest one) 2 locations ahead of the foremost pursuer. Then place each of the other fleeing characters a number of locations ahead of slowest fleeing character, equal to their difference in MOV speeds.

3. Position hazards: Note down any hazards, barriers, or other landmarks.

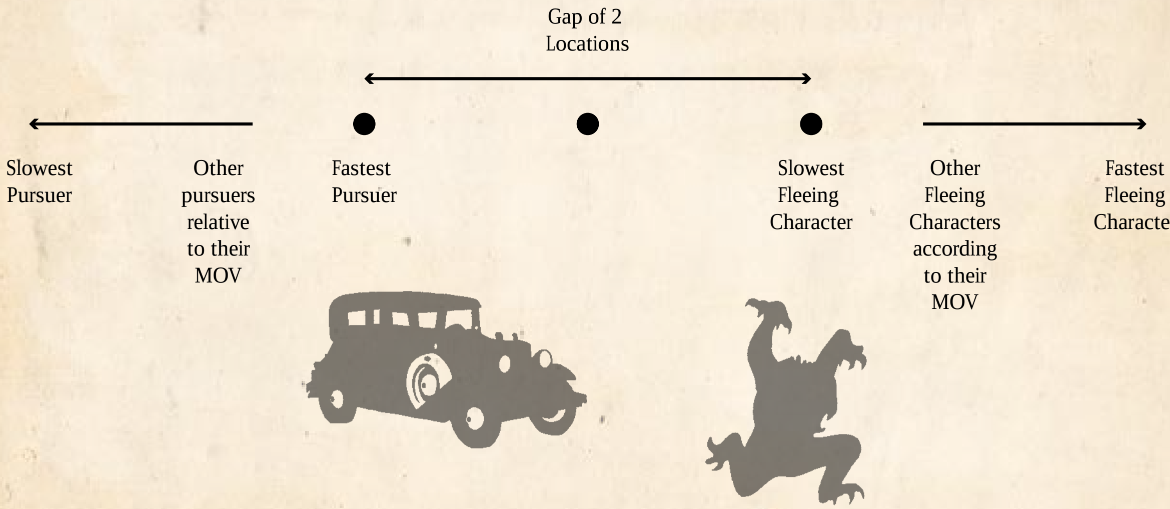
4. Movement actions: Determine how many movement actions each character has.

5. Determine DEX order: List participants in DEX order, fastest to slowest.

Table VI: Vehicular Collisions

Incident	Damage	Examples
Minor incident: Most Regular Hazards. May be cosmetic damage only, possibly something serious.	1D3-1 Build	Glancing blow from another vehicle, grazing a lamp post, hitting a post, colliding with person or similar-sized creature.
Moderate incident: Most Hard Hazards. Might cause major damage. Might wreck a car. .	1D6 Build	Hitting a cow or large deer, collision with a heavy motorbike or economy car.
Severe incident: Most Extreme Hazards. Likely to wreck a car outright.	1D10 Build	Collision with a standard car, lamp post or tree.
Mayhem: Likely to wreck a truck outright. Almost certain to wreck a car.	2D10 Build	Collision with a truck or coach or a mature tree.
Road kill: Most vehicles will be little more than scattered debris.	5D10 Build	Collision with a juggernaut or a train, hit by a meteor.

Chases for Multiple Characters


Gap of 2 Locations
Slowest Pursuer
Other pursuers relative to their MOV
Fastest Pursuer
Slowest Fleeing Character
Other Fleeing Characters according to their MOV
Fastest Fleeing Character

Brian, Scott and Harvey are sitting drinking in their apartment one evening, when three cultists turn up at their door. The three investigators decide to flee via the window, knowing the door will not hold the cultists back for long. The Keeper establishes whether the investigators are all traveling in the same direction or splitting up; the players decide to head in the same direction. There will only be one chase.

The Keeper asks for a speed roll (CON) roll for each character. The investigators have to climb out of the window, while the cultists are delayed with breaking the door down. Both sides have an impediment, so neither side is given a bonus or penalty die for the speed roll.

Harvey (MOV 6): fails the CON roll: MOV 5 (6-1).
Brian (MOV 8): passes the CON roll: MOV 8.
Scott (MOV 9): passes the CON roll with an Extreme success: MOV 10 (9+1).
Cultist A (MOV 8): fails the CON roll: MOV 7 (8-1).
Cultist B (MOV 8): fails the CON roll: MOV 7 (8-1).
Cultist C (MOV 8): passes the CON roll with an Extreme success: MOV 9 (8+1).

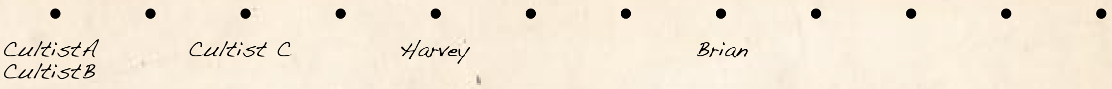
Scott has a higher speed than any of his pursuers and escapes (unless he decides to hang around to help his buddies).

Brian and Harvey are heading in the same direction as Scott, but as their speed does not exceed that of the cultists, they may be caught. Thus, the chase is on!

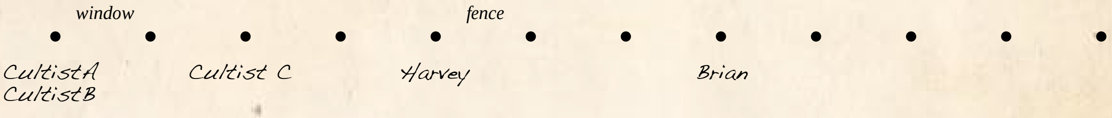
Pursuing cultists in speed order:
Cultist A (7), Cultist B (7), Cultist C (9)

Fleeing investigators in speed order:
Harvey (5), Brian (8), Scott (10).

***1. Place the pursuers**: The Keeper begins by noting the slowest pursuers (Cultists A and B), are at the back of the chase, while 2 locations in front of them is Cultist C (speed 9 – speed 7 = a gap of 2 locations).*
***2. Place the fleeing characters**: The gap between the fastest pursuer (Cultist C) and the slowest quarry (Harvey) is set to the default of 2 locations. Brian's speed is 3 more than Harvey's, so he begins 3 locations ahead of Harvey (unless Brian chooses to hang back to help his friend).*



***3. Position hazards**: The Keeper sets up the chase with the investigators having fled their apartment though the window, now being pursued down an alleyway.*



The illustration shows the Keeper's record of the chase. The Keeper notes only the characters, hazards and barriers.
Cultist A and B stand at the window, about to climb out.
Cultist C has gone through the window and is now in the yard behind Harvey.
Harvey (H) is in the backyard, about to climb the fence.
Brian (B) is out in front, in the alleyway, having scaled the fence already.

***4. Movement actions**: Harvey has 1 movement action and is the slowest character in the chase. Cultists A and B both get 3 movement actions (1 default, plus 2 more for having MOV speeds of 2 more than Harvey). Brian gets 4 movement actions (1 default, plus 3 more for having a MOV speed of 3 more than Harvey). Cultist C gets 5 movement actions (1 default, plus 4 more for having a MOV speed of 4 more than Harvey).*
***5. DEX order**: Brian has the highest DEX, followed by Harvey, then the cultists. The Keeper is using the same statistics for each of the cultists; since they all have the same DEX, it does not matter what order they act in.*
***Round 1**:*

Notice how the Keeper has "cut to the chase" (see page 133). Brian, the lead cultist, and Harvey were not required to make rolls for climbing out of the window, and Brian is already over the fence. These things are simply allowed to have occurred as a result of the speed roll.

Brian’s turn:

Brian moves first, running 4 spaces up the alley. The Keeper allows for all four spaces to be open locations; the Keeper is quite happy to have one investigator trapped, abandoned by his friends!

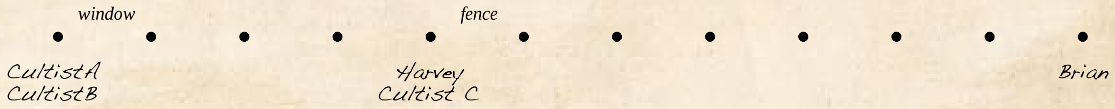
Harvey’s turn:

Harvey has to climb over the fence (barrier). Knowing the cultists are close behind, he leaps at it heedless of any danger. This costs him his only movement action. His Climb skill roll is a failure. Since the Keeper has ruled that the fence is a barrier and since Harvey failed his Climb roll, he has not crossed the fence and does not move on. His turn ends. The Keeper does not apply any damage for failing to climb the fence—the fact that cultists are about to attack him is sufficient. If Harvey wishes to climb over the fence, he must make another attempt next round.

Cultist C’s turn:

*Using two of his actions, Cultist C runs across to Harvey and spends a third movement action to attack him (see **Part 4: Conflict**, page 138).*

At present, part way through round 1, the Keeper’s map looks like this:



Harvey is struggling to climb the fence when he is attacked by cultist C, and decides to kick out (fight back) at the cultist. The cultist attempts a fighting maneuver to grab hold of Harvey and pull him off of the fence. The cultist’s build is 0, the same as Harvey’s, so no bonus or penalty dice are awarded for the fighting maneuver.

59 is rolled for Harvey—a Failure.

20 is rolled for the cultist—a Regular success.

The cultist pulls Harvey from the fence, choosing to throw him back one location, into the middle of the yard. The cultist has made an attack and cannot initiate another attack this round, even though he has 2 movement actions remaining. He uses his fourth movement action to move back to Harvey. Cultist C still has 1 movement action left, but does not wish to move further, and his turn ends.

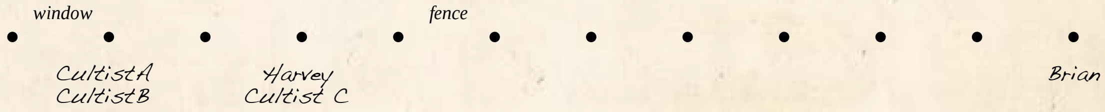
Cultist B’s turn:

It is now the turn of Cultist B, who requires a skill roll to climb down from the window (one story) to the backyard. Cultist B, seeing Harvey lying vulnerable in the yard, takes a reckless approach, jumping from the window rather than climbing. The Keeper decides the difficulty level of the climb roll would be Regular, but raises this to Hard difficulty level for a jump. The Keeper rolls a failure for the cultist’s Jump skill. Referring to **Table III: Other Forms of Damage***, the Keeper chooses 1D10 damage as it was an especially dangerous tactic; the Keeper describes how the cultist lands badly, falling short of Harvey. This action also cost the cultist 1 (1D3) additional movement action, so he has now used 2 of his movement actions. He uses his third movement action to advance 1 location towards Harvey, and his turn ends.*

Cultist A’s turn:

*Seeing his friend land badly in the yard outside, Cultist A decides to take a cautious approach (see **Hazards**, page 134) to the climb, spending an additional movement action to gain a bonus die on the Climb roll. He passes the Climb roll and uses his third movement action to advance forward 1 location.*

At the end of round 1 the Keeper’s map looks like this:



Things do not look good for Harvey. The Keeper rules that Brian has escaped. Harvey is trapped in combat with the cultists. The cultists are likely to overpower Harvey and take him captive.

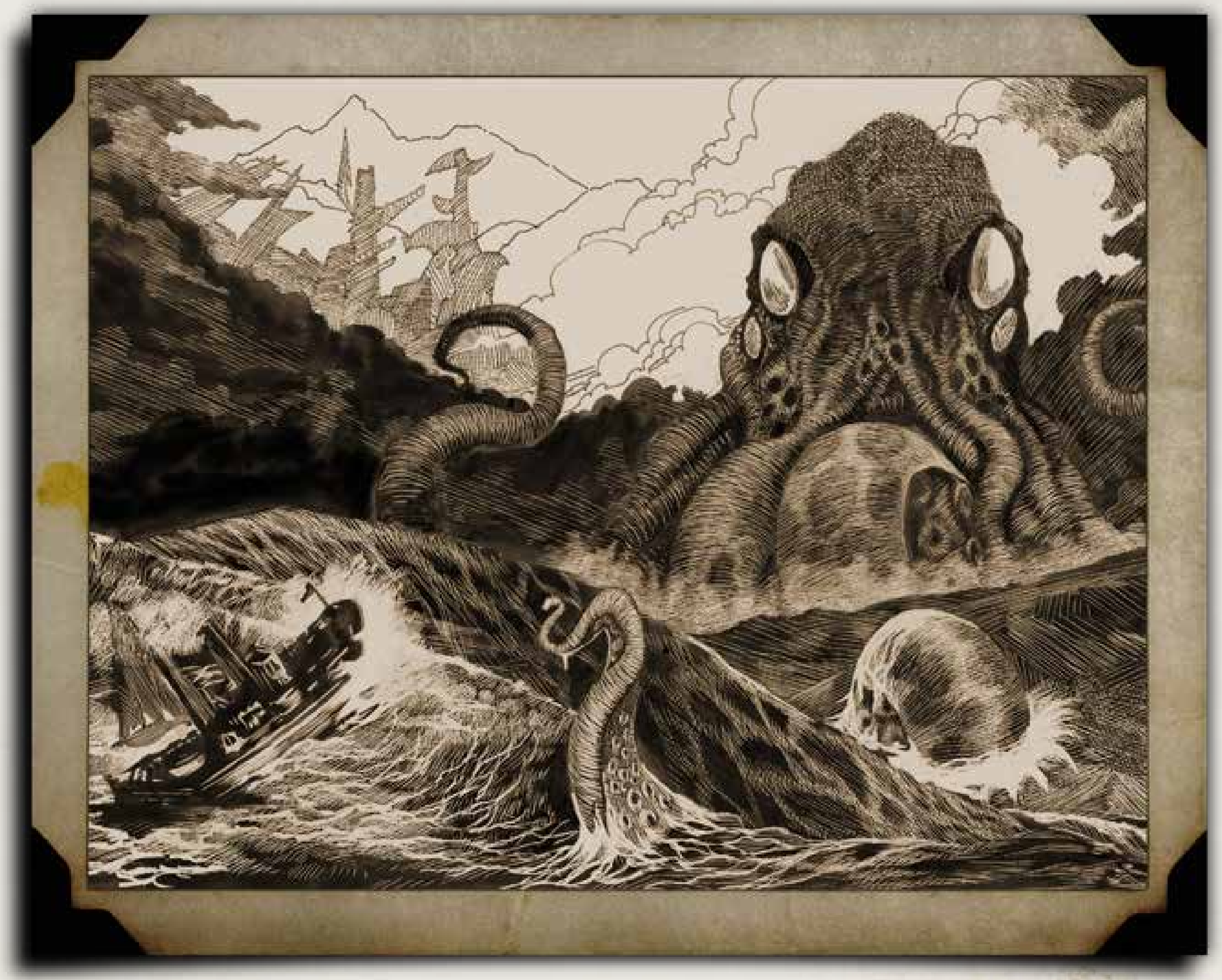
An Example from "The Call of Cthulhu"

In Lovecraft's story, Cthulhu is temporarily thwarted as Johansen reverses the *Alert* into him. Could this be done with the *Call of Cthulhu* game rules? Let's put Johansen in the role of an investigator, and decide the boat is Build 22 and a MOV of 11 (as for a battleship). Cthulhu has Build 22 and a MOV of 14 (swimming). Both Cthulhu and Johansen make their speed rolls and both roll an Extreme success. The boat has a MOV of 12, Cthulhu has a MOV of 15. Cthulhu acts first in the DEX order and has 4 movement actions each round. Johansen goes second with 1 movement action. Let's give Johansen a Pilot (Boat) skill of 70%. Cthulhu's Fighting skill is 100%.

Cthulhu's turn: Cthulhu uses 2 movement actions to catch up with the *Alert*. With his third movement action he attempts to sink the ship. Johansen responds by fighting back, and wishes to use a fighting maneuver. His goal is to, "To drive Cthulhu back long enough for me to escape".

The Keeper rolls 34 for his Fighting skill—a Hard success for Great Cthulhu as he attempts to wreck the ship. The player rolls 14—an Extreme success for Johansen's Pilot Ship skill. Johansen wins. The Keeper considers the outcome; the aim was to set the enemy back to provide time for escape. The Keeper forgoes the damage roll, but rolls 3 (1D3) for number of movement actions that Cthulhu loses. The Keeper describes how Cthulhu appears to burst, releasing an unspeakable stench as of a thousand opened graves. Cthulhu is pushed back 1 location, and his final movement action this round and his first two next round are lost as a result of Johansen's fighting maneuver.

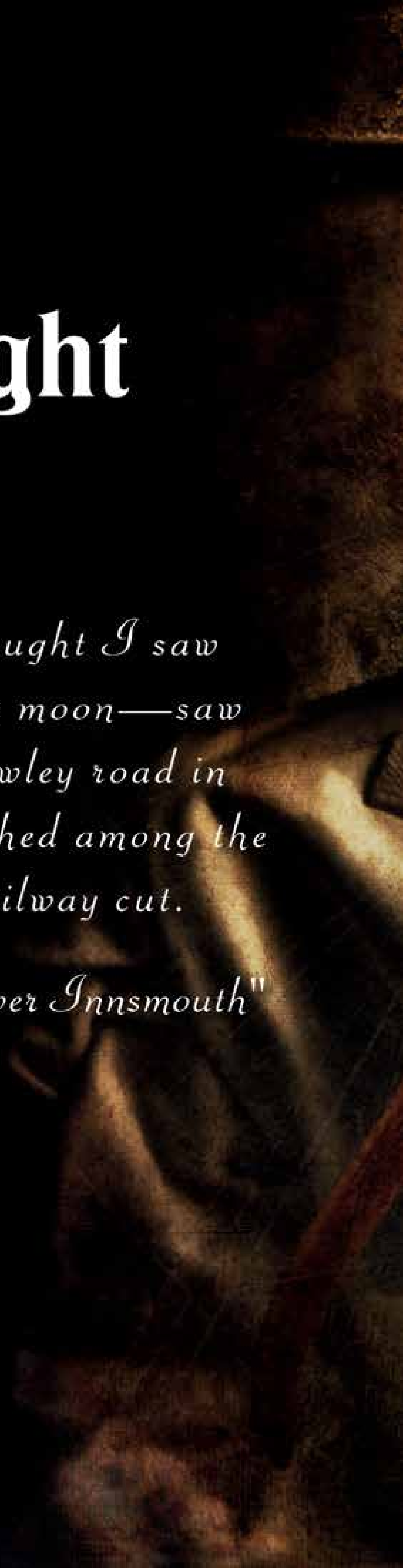
Johansen's turn: Johansen has only 1 movement action and applies full-steam ahead, accelerating forward through 5 locations with his one movement action. The Keeper does not place any hazards in his way and Johansen is now 6 locations ahead. As he flees, Johansen looks over his shoulder to see Cthulhu nebulously recombining far behind the ship! Cthulhu cannot catch him next round and the Keeper rules that Johansen has escaped.



Johansen used his steamboat to ram Cthulhu and escape from the Great Old One.

Chapter Eight

Sanity



> *But I must try to tell what I thought I saw that night under the mocking yellow moon—saw surging and hopping down the Rowley road in plain sight in front of me as I crouched among the wild brambles of that desolate railway cut.*
>
> *—H.P. Lovecraft, "The Shadow Over Innsmouth"*

Investigators begin the game sane and rational. During their investigations they will encounter otherworldly horrors, alien creatures, and the terrible cosmic truths of the Cthulhu Mythos—all of which will challenge their state of mind and sense of normality, and push them to very edge of sanity. In some cases, the experience will be too much and the unfortunate investigator will descend into periods of temporary, indefinite, or even permanent madness.

Each investigator has Sanity points that can rise and fall during play. Sanity is used to determine whether the investigator can withstand the horrors of the Cthulhu Mythos, as well as stand up to fear-inducing situations without turning tail and running away. Loss of Sanity points can lead to insanity. When Sanity points are reduced to zero, an investigator is permanently and incurably insane, and ceases to be a player character.

Sanity in the game is modeled after the behavior of protagonists in H.P. Lovecraft's fiction who, more often than not, faint or go mad when confronted with mind-bending physics and monstrous entities from beyond space and time. Sanity is the game's register of the investigator's flexibility and resilience to emotional trauma. Characters that start with a high number of Sanity points find it easier to rationalize traumatic events or to repress horrific memories. Those with a lower number of Sanity points are mentally fragile and more susceptible to emotional upset. While the cosmic horror of the Cthulhu Mythos is the fundamental assault on the mind of an investigator, other gruesome and comparatively ordinary sights and events can also cause emotional disturbance.

In an unnerving or horrifying situation the Keeper will test the resiliency and emotional strength of the investigators. This is done by calling for a Sanity roll for each investigator entangled in the situation. Investigator insanity is triggered when too many Sanity points are lost in too short a time, causing temporary or indefinite insanity.

Sanity Points and SAN Rolls

Sanity points should be tracked carefully, as the number can change up and down throughout the game. When investigators encounter a sanity-threatening situation, the Keeper may call for a Sanity roll. Each player whose investigator experiences this source of horror rolls 1D100. A success is a roll equal to or less than the investigator's current Sanity points. Bonus dice and penalty dice are not applied to Sanity rolls (with one exception, **Self-Help**, page 167).

Note: If using the optional rule for spending Luck points, these may not be spent on Sanity rolls.

A successful roll means that the investigator loses no Sanity points, or only a minimal amount. A failed Sanity roll always means the investigator loses Sanity points. The amount lost depends on the spell, book, entity, or situation encountered.

The Mythos is anathema to the human mind.

In published *Call of Cthulhu* scenarios, Sanity loss rolls are shown as two numbers or rolls separated by a slash, for instance: SAN 1/1D4+1. The number to the left of the slash is the number of Sanity points lost if the Sanity roll succeeds. The die roll to the right of the slash is the number of Sanity points lost if the Sanity roll is failed. Sometimes this may be written as SAN 0/1D4; in this particular case, a successful Sanity roll means no Sanity points are lost, but if the roll is failed, the investigator loses 1D4 Sanity points.

Failing a Sanity roll always causes the investigator to lose self-control for a moment, at which point the Keeper should choose an involuntary action for the investigator. For example:

- **Jump in fright**—causing the investigator to drop something (spectacles, flashlight, gun, book, etc.)
- **Cry out in terror**—drawing attention, saying something inappropriate.
- **Involuntary movement**—swerving the steering wheel dangerously to one side, throwing up one's hands in horror, cringing.
- **Involuntary combat action**—if a Sanity roll is failed during a combat round, the investigator's action for that round may be dictated by the Keeper; for example, lashing out with a fist, squeezing a trigger, taking shelter behind someone else.
- **Freeze**—stare disbelievingly for a moment but take no action.

A fumbled Sanity roll results in the character losing the maximum Sanity points for that particular situation or encounter.

Losing more than a few Sanity points at one time may cause an investigator to go insane, as described later.

When encountering one ghoul, the Sanity point loss is 0/1D6. It is the same when encountering multiple ghouls; the sanity effect is for the encounter rather than each ghoul seen.

Harvey Walters follows a trail into a crypt, where he finds a ghoul feasting on forbidden fruits among the coffins. The Keeper calls for a Sanity roll. Harvey has 45 Sanity points and his player rolls 83—a failed roll. The Keeper describes Harvey's involuntary gasp of horror. The player picks up 1D6, rolls a 4, and reduces Harvey's Sanity points by 4 points (45–4 = 41 Sanity points remaining).

Maximum Sanity

The threat of insanity in *Call of Cthulhu* characterizes the Cthulhu Mythos in a way that allows no compromise. Exposed to it, few sane humans freely choose the Mythos, for the Mythos is intrinsically loathsome and foul. The connection of Sanity points and Cthulhu Mythos skill points emphasizes the power of the Mythos, which corrupts and ruins by proximity and association.

An investigator's Sanity points may rise and fall during play; however, they may never rise above the character's maximum Sanity rating. Each investigator has a maximum Sanity point value that begins at 99. Knowledge of the Cthulhu Mythos always lowers an investigator's maximum Sanity points. Maximum Sanity points equal 99 minus current Cthulhu Mythos points (99–Cthulhu Mythos skill).

When gaining Cthulhu Mythos skill points, the player should decrease the investigator's maximum Sanity by the same amount.

Harvey Walters spends some time perusing ancient tomes, gaining 3% Cthulhu Mythos skill. His player adds 3 points to Harvey's Cthulhu Mythos skill and decreases his maximum Sanity from 99 to 96.

ARKHAM
SANITORIUM

Insanity

> *From that point forward my impressions are scarcely to be relied on—indeed, I still possess a final, desperate hope that they all form parts of some daemonic dream or illusion born of delirium. A fever raged in my brain, and everything came to me through a kind of haze—sometimes only intermittently.*
>
> —H.P. Lovecraft, *The Shadow Out of Time*

In *Call of Cthulhu*, insanity is induced by traumatic experiences and the ghastly comprehension that connects to the Cthulhu Mythos. The duration of the insane state depends upon the number or proportion of Sanity points lost.

Three states of insanity can result: temporary, indefinite, and permanent.

Regardless of whether the insanity is temporary or indefinite, it will consist of three distinct game phases:

First: the insanity begins with a brief "bout of madness," during which the player's control of their investigator is compromised (see **Insanity Phase 1: A Bout of Madness**, page 156).

Second: the bout of madness is followed by a period of underlying insanity, during which the player retains full control of their investigator; however, the investigator is prone to delusions, phobias, and further bouts of madness (see **Insanity Phase 2: Underlying Insanity**, page 158).

Third: the final phase is recovery (see **Treatment and Recovery from Insanity**, page 164).

Temporary Insanity

If an investigator loses 5 or more Sanity points as the result of one Sanity roll, sufficient emotional trauma has been suffered that the Keeper must test the investigator's sanity. The Keeper asks for an Intelligence (INT) roll. If the roll is

Examples of Sanity Point Costs

0/1D2	Surprised to find mangled animal carcass.
0/1D3	Surprised to find a corpse or body part.
0/1D4	See a stream flow with blood.
1/1D4+1	Find a horrifically mangled human corpse.
0/1D6	Awake trapped in a coffin.
0/1D6	Witness a friend's violent death.
0/1D6	See a ghoul.
1/1D6+1	Meet someone you know to be dead.
0/1D10	Undergo severe torture.
1/1D10	See a corpse rise from its grave.
2/2D10+1	See gigantic severed head fall from sky.
1D10/1D100	See Great Cthulhu.

failed, the investigator has repressed the memory (a trick the mind uses to protect itself), and does not become insane. Perversely, if the INT roll succeeds, the investigator recognizes the full significance of what has been seen or experienced and goes temporarily insane. The effects of temporary insanity begin immediately and last for 1D10 hours.

Indefinite Insanity

On losing a fifth or more of current Sanity points in one game "day," the investigator becomes indefinitely insane. No investigator is simply able to shrug off this amount of sanity drain. A "day" in this instance is defined by the Keeper, usually lasting until the investigator reaches a place of safety in which they can rest and recover their wits. Depending on the situation, it may mean surviving until dawn, sitting down for a nice cup of tea, or having a good night's sleep. Indefinite insanity lasts until the character is cured or recovers (see **Recovery from Indefinite Insanity**, page 164).

Permanent Insanity

When Sanity points are reduced to zero the investigator is permanently and incurably insane and ceases to be a player character. In the real world, all insanity is indefinite insanity, since no one in real life can hope to predict the future as accurately as a *Call of Cthulhu* Keeper can.

Many disorders, especially congenital conditions, offer little hope of recovery. Lovecraft concludes more than one story with the intimation that a lifetime of madness for the narrator will follow.

Every Keeper must work out what the end-point of madness is in the game. Now and then a quiet release might be made from a local asylum. Some thin, unnaturally pallid person, almost unrecognizable after soul-wracking terrors, can walk shyly into downtown Arkham or elsewhere, cast keen eyes about, and attempt to regain some semblance of his or her former life—however, no player should count on such privilege as a right.

The Effects of Insanity

> *St John is a mangled corpse; I alone know why, and such is my knowledge that I am about to blow out my brains for fear I shall be mangled in the same way. Down unlit and illimitable corridors of eldritch phantasy sweeps the black, shapeless Nemesis that drives me to self-annihilation.*
>
> —H. P. Lovecraft, *The Hound*

Both temporary and indefinite insanity take the investigator through two distinct phases of insanity. First, the investigator experiences a short bout of madness (phase one). This is then followed by a longer period of underlying insanity (phase two), which lasts until the investigator has fully recovered (hours in the case of temporary insanity, months in the case of indefinite insanity).

Insanity Phase 1: A Bout of Madness

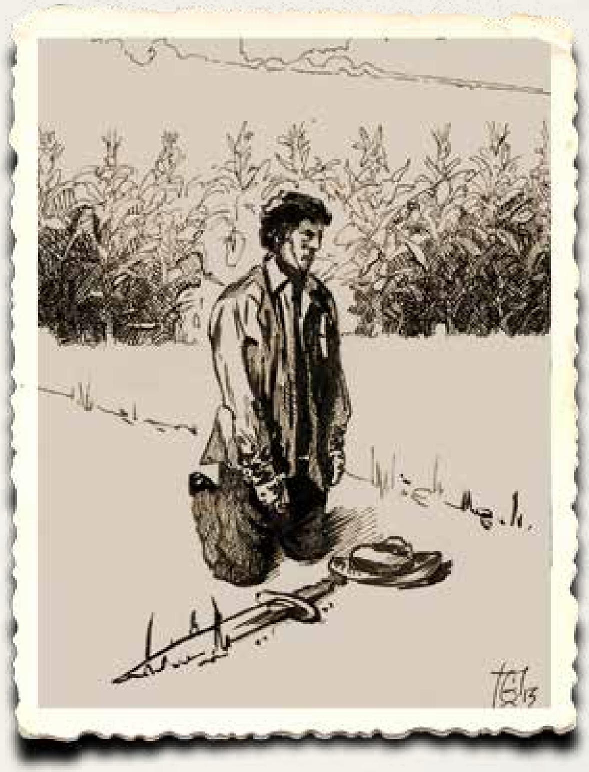
Also known as "the red mist," "frenzy," "freak out," and "panic attack."

On becoming insane, the investigator experiences a bout of madness. While experiencing a bout of madness, the investigator loses all self-control. In game terms this means that control of the investigator is handed from the player to the Keeper (for a short amount of real-world time). It is up to the Keeper whether this control takes the form of dictating specific actions or if it means giving the player guidelines on how to play out the madness for however long it may last.

On the upside, the investigator cannot lose further Sanity points while experiencing a bout of madness. The mind is completely unhinged at this point and any subsequent horrors are either forgotten or later believed to be a manifestation of the madness. This protection is limited—the bout of madness lasts 1D10 combat rounds (real time) if being played out, but may be longer, in which case the bout is summarized by the Keeper.

Each time an investigator suffers a bout of madness, the Keeper may amend one of the investigator's backstory entries or add a new one. These alterations serve two purposes. The first is to reflect the investigator's descent into madness by adding irrational entries or corrupting existing ones. Second, entries can be added or altered to reflect events in the story and thus tie the investigator into the plot more strongly. The player and Keeper should work together to add or revise backstory entries appropriately.

Personal Description: Suitable entries might include "Wild-eyed," "Thousand-yard stare," "World-weary," or "No longer cares for their own appearance".



Coming to after a Bout of Madness should be disorienting.

Ideology/Beliefs: A balanced entry such as "religious" might be changed to something more extreme or deranged, such as "Unbelievers must be converted or made to suffer". Alternatively, a new entry that is appropriate to the situation might be made, such as "Obsessed with defeating the Cthulhu cult".

Significant People: A new name might be added together with a reason for its inclusion. For example, "Can't rest until Delbert Smith is in his grave," or "Robin Poole is the incarnation of Ganesh."

Meaningful Locations: The present location might take on great significance, or the investigator might become fixated on reaching another location for either rational or irrational reasons. The former might be the cult temple in the jungle; the latter might be an overpowering desire to visit Graceland.

Treasured Possessions: It is easy to lose possessions while one's mind is disrupted by insanity. Any possessions might be erased or noted as lost. A new possession might be acquired and given great significance.

Traits: A trait might be erased or altered to something more suitable; for example: "bully," "drug addict," "easily distracted," "talks too loudly," "lack of inhibitions."

Injuries & Scars: These are more usually altered as a result of major wounds.

Phobias and Manias: These may result from rolls during the bout of madness.

Arcane Tomes, Spells and Artifacts: Such items might be lost or destroyed in a fit of pique. The investigator might involuntarily cast any spells that they know, activate artifacts, or study a tome that they had previously shunned.

Encounters with Strange Entities: Encounters with a monster or deities should be recorded here regardless of whether insanity results or not. This also provides a good place to record the amount of Sanity points lost to a particular type of entity (see **Getting Used to the Awfulness**, page 169).

A bout of madness can take one of two forms depending on the situation, either in real time (round-by-round) or in summary.

A Bout of Madness—Real Time

If the bout of madness happens during a scene in which other investigators are present, the bout of madness lasts for 1D10 combat rounds (note that this is not the full duration of the state of insanity—which is 1D10 hours for temporary insanity or longer for indefinite insanity).

The option to play out the bout of madness round-by-round may be used even when the investigator is alone, or if the Keeper thinks it appropriate.

To determine the nature of the bout of madness, either roll on **Table VII: Bouts of Madness—Real Time**, or the Keeper may choose an appropriate option.

Table VII:
Bouts of Madness—
Real Time (roll 1D10):

1) Amnesia: The investigator has no memory of events that have taken place since they were last in a place of safety. For example, it seems to them that one moment they were eating breakfast and the next they are facing a monster. This lasts for 1D10 rounds.

2) Psychosomatic disability: The investigator suffers psychosomatic blindness, deafness, or loss of the use of a limb or limbs for 1D10 rounds.

3) Violence: A red mist descends on the investigator and they explode in a spree of uncontrolled violence and destruction directed at their surroundings, allies or foes alike for 1D10 rounds.

4) Paranoia: The investigator suffers severe paranoia for 1D10 rounds; everyone is out to get them; no one can be trusted; they are being spied on; someone has betrayed them; what they are seeing is a trick.

5) Significant Person: Review the investigator's backstory entry for Significant People. The investigator mistakes another person in the scene for their Significant Person. Consider the nature of the relationship; the investigator acts upon it. This lasts 1D10 rounds.

6) Faint: The investigator faints. They recover after 1D10 rounds.

7) Flee in panic: The investigator is compelled to get as far away as possible by whatever means are available, even if it means taking the only vehicle and leaving everyone else behind. They travel for 1D10 rounds.

8) Physical hysterics or emotional outburst: The investigator is incapacitated from laughing, crying, screaming, etc. for 1D10 rounds.

9) Phobia: Investigator gains a new phobia. Roll 1D100 on **Table IX: Sample Phobias**, or the Keeper may choose one. Even if the source of the phobia is not present, the investigator imagines it is there for the next 1D10 rounds.

10) Mania: The investigator gains a new mania. Roll 1D100 on **Table X: Sample Manias**, or the Keeper may choose one. The investigator seeks to indulge in their new mania for the next 1D10 rounds.

Fleeing in panic during a Bout of Madness.

A Bout of Madness—Summary

If the bout of madness happens away from the company of other investigators, or if all the investigators present suffer a bout of madness simultaneously, the Keeper can simply fast-forward the action and describe the outcome. The Keeper may describe the crazy things that the investigator has done, or simply say where the investigator finds him or herself when the bout of madness comes to an end. In this way the investigator may be lost in madness and thus not under the player's control for minutes or hours (typically 1D10 hours, or as the Keeper judges appropriate). Note that these minutes or hours are not played out; they are simply summarized by the Keeper. The Keeper may just describe the unfamiliar place in which the investigator returns to their senses with no memory of where they have been or what they have done.

Most of the outcomes require the investigator to leave the place where the onset of insanity occurs. If this is not possible the Keeper should adapt the outcome accordingly. If there is a chance that another investigator might hear or see the insane investigator leaving, they should be given a chance to intervene. If the insane investigator is confronted by another investigator before their bout of madness is over, the Keeper should hand control of the investigator back to the player at that moment and allow the players to roleplay the scene. This may mean that the intended outcome is cut short.

To determine the nature of the bout of madness, either roll on **Table VIII: Bouts of Madness—Summary** or the Keeper may choose an appropriate option.

Harvey is investigating an office at night. Opening a locked cabinet, he finds a metal canister. As he touches it a metallic voice speaks to him—the voice of a recently deceased friend. The player fails a Sanity roll, and Harvey loses 6 points of Sanity. The Keeper asks for an Intelligence (INT) roll, which Harvey's player makes successfully—Harvey has realized what this means! Harvey becomes temporarily insane, beginning a bout of madness. As Harvey is alone, the Keeper opts for the "summary option" and rolls 4, which indicates some form of violence. The Keeper decides that Harvey trashes the room in his search for hidden cameras, listening devices, and speaker units. The Keeper then describes the scene to the player, "When you recover your wits, at least 3 hours have passed. You find yourself with the contents of the office looking like a bomb has hit it. There's a guy lying on the floor with a bloody wound on his head, and he's either dead or unconscious." (This is a non-player character—a security guard—that the Keeper has thrown in). "The canister is full of bullet holes, and you're holding the smoking barrel of a gun to your own temple."

***Another example**: The investigators have retired for the evening, each one to their own hotel room. Late that night one of the investigators, Kratos, is haunted by a spectral figure. Kratos fails his Sanity roll and loses 5 Sanity points. His player then rolls 23 on 1D100, passing his Intelligence roll (INT). Kratos is temporarily insane. Kratos is alone, so the Keeper rolls 1D10 on Table VIII: Bouts of Madness—Summary, with a result of 6, which indicates Significant People. His backstory states that Kratos is in love with a young woman by the name of Alice. At present, Kratos is in Paris, while Alice is back in London. The Keeper decides that Kratos will flee the hotel and head for the train station, boarding the first train for Calais. The other investigators might hear Kratos leaving and are allowed a Listen roll to do so. One of them succeeds, hears Kratos slamming his bedroom door and follows him (this would be a good opportunity to use the chase rules). The Keeper hands control of Kratos back to the player and tells him what Kratos's bout of madness is driving him to do, leaving the rest to the player.*

Insanity Phase 2: Underlying Insanity

Once the initial bout of madness is over, the investigator enters a lower-level state of underlying insanity. Control of the investigator is placed firmly in the hands of the player, who may freely choose how to roleplay being insane. While the player is not compelled to do so, aspects of the initial bout of madness might be reincorporated for the duration of the underlying insanity.

While in the fragile state of underlying insanity (after the initial bout of madness has passed) any further loss of Sanity points (even a single point) will result in another bout of madness. This mental fragility remains for the full duration of the insanity—1D10 hours in the case of temporary insanity—and probably for the duration of the scenario or chapter of the campaign in the case of indefinite insanity.

It is important to note that the investigator, while insane, may act completely rationally and normally, only outwardly presenting their insanity during bouts of madness. Further advice on roleplaying insane characters is provided in **Chapter 10: Playing the Game** (see **Failed Sanity Rolls**, page 209).

> *Having recovered from his bout of madness, Harvey rejoins his friends. Harvey's player now has full control over Harvey and decides to play up Harvey's paranoia, constantly checking the street for cars and disassembling the telephone, looking for bugs.*

Insanity Side-Effects 1: Phobias and Manias

You ask me to explain why I am
afraid of a draught of cool air
—H.P. Lovecraft, *Cool Air*

While the investigator is sane, a phobia or mania acts solely as a roleplaying trait. For example, if the player wishes for his or her (sane) investigator to overcome claustrophobia and crawl through dark tunnels, the phobia won't prevent this. However, while the same investigator is insane, the phobia or mania takes on a greater significance.

Phobic and Manic Responses While Insane

Direct exposure (close physical proximity) to the subject of the phobia causes panic; equally, exposure to the source of a mania causes an obsessive reaction.

For phobias, actions other than fighting or fleeing may only be made with one penalty die. This penalty does not apply to Sanity rolls or reality check rolls.

While in a state of underlying insanity (see following), being exposed to the subject of their mania will cause an overwhelming response in the investigator. If the Keeper prompts the player towards some form of behavior appropriate to their mania, the investigator will suffer one penalty die on all dice rolls until the obsession has been indulged in some manner, or the investigator is well

Table VIII : Bouts of Madness—Summary (roll 1D10):

1) Amnesia: The investigator comes to their senses in some unfamiliar place with no memory of who they are. Their memories will slowly return to them over time.

2) Robbed: The investigator comes to their senses 1D10 hours later, having been robbed. They are unharmed. If they were carrying a Treasured Possession (see **investigator backstory**), make a Luck roll to see if it was stolen. Everything else of value is automatically missing.

3) Battered: The investigator comes to their senses 1D10 hours later to find themselves battered and bruised. Hit points are reduced to half of what they were before going insane, though this does not cause a Major wound. They have not been robbed. How the damage was sustained is up to the Keeper.

4) Violence: The investigator explodes in a spree of violence and destruction. When the investigator comes to their senses, their actions may or may not be apparent or remembered. Who or what the investigator has inflicted violence upon and whether they have killed or simply inflicted harm is up to the Keeper.

5) Ideology/Beliefs: Review the investigator's backstory entry for Ideology and Beliefs. The investigator manifests one of these in an extreme, crazed, and demonstrative manner. For example, a religious person might be found later, preaching the gospel loudly on the subway.

6) Significant People: Consult the investigator's backstory entry for Significant People and why the relationship is so important. In the time that passes (1D10 hours or more) the investigator has done their best to get close to that person and act upon their relationship in some way.

7) Institutionalized: The investigator comes to their senses in a psychiatric ward or police cell. They may slowly recall the events that led them there.

8) Flee in panic: When the investigator comes to their senses they are far away, perhaps lost in the wilderness or on a train or long-distance bus.

9) Phobia: The investigator gains a new phobia. Roll 1D100 on **Table IX: Sample Phobias**, or the Keeper may choose one. The investigator comes to their senses 1D10 hours later, having taken every precaution to avoid their new phobia.

10) Mania: The investigator gains a new mania. Roll 1D100 on **Table X: Sample Manias**, or the Keeper may choose one. The investigator comes to their senses 1D10 hours later. During this bout of madness, the investigator will have been fully indulging in their new mania. Whether this is apparent to other people is up to the Keeper and player.

Table IX: Sample Phobias

A phobia is a lasting irrational fear of something. The Keeper may select randomly (roll 1D100) or choose an appropriate one. The Keeper should add the phobia to the investigator's backstory.

1) **Ablutophobia:** Fear of washing or bathing.
2) **Acrophobia:** Fear of heights.
3) **Aerophobia:** Fear of flying.
4) **Agoraphobia:** Fear of open, public (crowded) places.
5) **Alektorophobia:** Fear of chickens.
6) **Alliumphobia:** Fear of garlic
7) **Amaxophobia:** Fear of being in or riding in vehicles.
8) **Ancraophobia:** Fear of wind.
9) **Androphobia:** Fear of men.
10) **Anglophobia:** Fear of England or English culture, etc.
11) **Anthrophobia:** Fear of flowers.
12) **Apotemnophobia:** Fear of people with amputations.
13) **Arachnophobia:** Fear spiders.
14) **Astraphobia:** Fear of lightning.
15) **Atephobia:** Fear of ruin or ruins.
16) **Aulophobia:** Fear of flutes.
17) **Bacteriophobia:** Fear of bacteria.
18) **Ballistophobia:** Fear of missiles or bullets.
19) **Basophobia:** Fear of falling.
20) **Bibliophobia:** Fear of books.
21) **Botanophobia:** Fear of plants.
22) **Caligynephobia:** Fear of beautiful women.
23) **Cheimaphobia:** Fear of cold.
24) **Chronomentrophobia:** Fear of clocks.
25) **Claustrophobia:** Fear of confined spaces.
26) **Coulrophobia:** Fear of clowns.
27) **Cynophobia:** Fear of dogs.
28) **Demonophobia:** Fear of spirits or demons.
29) **Demophobia:** Fear of crowds.
30) **Dentophobia:** Fear of dentists.
31) **Disposophobia:** Fear of throwing stuff out (hoarding).
32) **Doraphobia:** Fear of fur.
33) **Dromophobia:** Fear of crossing streets.
34) **Ecclesiophobia:** Fear of church.
35) **Eisoptrophobia:** Fear of mirrors.
36) **Enetophobia:** Fear of needles or pins.
37) **Entomophobia:** Fear of insects.
38) **Felinophobia:** Fear of cats.
39) **Gephyrophobia:** Fear of crossing bridges.
40) **Gerontophobia:** Fear of old people or of growing old.
41) **Gynophobia:** Fear of women.
42) **Haemaphobia:** Fear of blood.
43) **Hamartophobia:** Fear of sinning.
44) **Haphophobia:** Fear of touch.
45) **Herpetophobia:** Fear of reptiles.
46) **Homichlophobia:** Fear of fog.
47) **Hoplophobia:** Fear of firearms.
48) **Hydrophobia:** Fear of water.
49) **Hypnophobia:** Fear of sleep or of being hypnotized.
50) **Iatrophobia:** Fear of doctors.
51) **Ichthyophobia:** Fear of fish.
52) **Katsaridaphobia:** Fear of cockroaches.
53) **Keraunophobia:** Fear of thunder.
54) **Lachanophobia:** Fear of vegetables.
55) **Ligyrophobia:** Fear of loud noises.
56) **Limnophobia:** Fear of lakes.
57) **Mechanophobia:** Fear of machines or machinery.
58) **Megalophobia:** Fear of large things.
59) **Merinthophobia:** Fear of being bound or tied up.
60) **Meteorophobia:** Fear of meteors or meteorites.
61) **Monophobia:** Fear of being alone.
62) **Mysophobia:** Fear of dirt or contamination.
63) **Myxophobia:** Fear of slime.
64) **Necrophobia:** Fear of dead things.
65) **Octophobia:** Fear of the figure 8.
66) **Odontophobia:** Fear of teeth.
67) **Oneirophobia:** Fear of dreams.
68) **Onomatophobia:** Fear of hearing a certain word or words.
69) **Ophidiophobia:** Fear of snakes.
70) **Ornithophobia:** Fear of birds.
71) **Parasitophobia:** Fear of parasites.
72) **Pediophobia:** Fear of dolls.
73) **Phagophobia:** Fear of swallowing, of eating or of being eaten.
74) **Pharmacophobia:** Fear of drugs.
75) **Phasmophobia:** Fear of ghosts.
76) **Phenogophobia:** Fear of daylight.
77) **Pogonophobia:** Fear of beards.
78) **Potamophobia:** Fear of rivers.
79) **Potophobia:** Fear of alcohol or alcoholic beverages.
80) **Pyrophobia:** Fear of fire.
81) **Rhabdophobia:** Fear of magic.
82) **Scotophobia:** Fear of darkness or of the night.
83) **Selenophobia:** Fear of the moon.
84) **Siderodromophobia:** Fear of train travel.
85) **Siderophobia:** Fear of stars.
86) **Stenophobia:** Fear of narrow things or places.
87) **Symmetrophobia:** Fear of symmetry.
88) **Taphephobia:** Fear of being buried alive or of cemeteries.
89) **Taurophobia:** Fear of bulls.
90) **Telephonophobia:** Fear of telephones.
91) **Teratophobia:** Fear of monsters.
92) **Thalassophobia:** Fear of the sea.
93) **Tomophobia:** Fear of surgical operations.
94) **Triskadekaphobia:** Fear of the number 13.
95) **Vestiphobia:** Fear of clothing.
96) **Wiccaphobia:** Fear of witches and witchcraft.
97) **Xanthophobia:** Fear of the color yellow or the word "yellow".
98) **Xenoglossophobia:** Fear of foreign languages.
99) **Xenophobia:** Fear of strangers or foreigners.
100) **Zoophobia:** Fear of animals.

Table X: Sample Manias

A mania results in an obsession or compulsion with its subject. The Keeper may select randomly (roll 1D100) or choose an appropriate one. The Keeper should add the mania to the investigator's backstory.

1) Ablutomania: compulsion for washing oneself.
2) Aboulomania: pathological indecisiveness.
3) Achluomania: an excessive liking for darkness.
4) Acromania (heights): compulsion for high places.
5) Agathomania: pathological kindness.
6) Agromania: intense desire to be in open spaces.
7) Aichmomania: obsession with sharp or pointed objects.
8) Ailuromania: abnormal fondness for cats.
9) Algomania: obsession with pain.
10) Alliomania: obsession with garlic.
11) Amaxomania: obsession with being in vehicles.
12) Amenomania: irrational cheerfulness.
13) Anthomania: obsession with flowers.
14) Arithmomania: obsessive preoccupation with numbers.
15) Asoticamania: impulsive or reckless spending.
16) Automania: an excessive liking for solitude.
17) Balletomania: abnormal fondness for ballet.
18) Bibliokleptomania: compulsion for stealing books.
19) Bibliomania: obsession with books and/or reading.
20) Bruxomania: compulsion for grinding teeth.
21) Cacodemomania: pathological belief that one is inhabited by an evil spirit.
22) Callomania: obsession with one's own beauty.
23) Cartacoethes: uncontrollable compulsion to see maps everywhere.
24) Catapedamania: Obsession with jumping from high places.
25) Cheimatomania: abnormal desire for cold and/or cold things.
26) Choreomania: dancing mania or uncontrollable frenzy.
27) Clinomania: excessive desire to stay in bed.
28) Coimetromania: obsession with cemeteries.
29) Coloromania: obsession with a specific color.
30) Coulromania: obsession with clowns.
31) Countermania: compulsion to experience fearful situations.
32) Dacnomania: obsession with killing.
33) Demonomania: pathological belief that one is possessed by demons.
34) Dermatillomania: compulsion for picking at one's skin.
35) Dikemania: obsession to see justice done.
36) Dipsomania: abnormal craving for alcohol.
37) Doramania: obsession with owning furs.
38) Doromania: obsession with giving gifts.
39) Drapetomania: compulsion for running away.
40) Ecdemiomania: compulsion for wandering.
41) Egomania: irrational self-centered attitude or self-worship.
42) Empleomania: Insatiable urge to hold office.
43) Enosimania: pathological belief that one has sinned.
44) Epistemomania: obsession for acquiring knowledge.
45) Eremiomania: compulsion for stillness.
46) Etheromania: craving for ether.
47) Gamomania: obsession with issuing odd marriage proposals.
48) Geliomania: uncontrollable compulsion to laugh.
49) Goetomania: obsession with witches and witchcraft.
50) Graphomania: obsession with writing everything down.
51) Gymnomania: compulsion with nudity.
52) Habromania: abnormal tendency to create pleasant delusions (in spite of reality).
53) Helminthomania: an excessive liking for worms.
54) Hoplomania: obsession with firearms.
55) Hydromania: irrational craving for water.
56) Ichthyomania: obsession with fish.
57) Iconomania: obsession with icons or portraits.
58) Idolomania: obsession or devotion to an idol.
59) Infomania: excessive devotion to accumulating facts.
60) Klazomania: irrational compulsion to shout.
61) Kleptomania: irrational compulsion for stealing.
62) Ligyromania: uncontrollable compulsion to make loud or shrill noises.
63) Linonomania: obsession with string.
64) Lotterymania: an extreme desire to take part in lotteries.
65) Lypemania: an abnormal tendency toward deep melancholy.
66) Megalithomania: abnormal tendency to compose bizarre ideas when in the presence of stone circles/standing stones.
67) Melomania: obsession with music or a specific tune.
68) Metromania: insatiable desire for writing verse.
69) Misomania: hatred of everything, obsession of hating some subject or group.
70) Monomania: abnormal obsession with a single thought or idea.
71) Mythomania: lying or exaggerating to an abnormal extent.
72) Nosomania: delusion of suffering from an imagined disease.
73) Notomania: compulsion to record everything (e.g. photograph).
74) Onomamania: obsession with names (people, places, things).
75) Onomatomania: irresistible desire to repeat certain words.
76) Onychotillomania: compulsive picking at the fingernails.
77) Opsomania: abnormal love for one kind of food.
78) Paramania: an abnormal pleasure in complaining.
79) Personamania: compulsion to wear masks.
80) Phasmomania: obsession with ghosts.
81) Phonomania: pathological tendency to murder.
82) Photomania: pathological desire for light.
83) Planomania: abnormal desire to disobey social norms.
84) Plutomania: obsessive desire for wealth.
85) Pseudomania: irrational compulsion for lying.
86) Pyromania: compulsion for starting fires.
87) Question-Asking Mania: compulsive urge to ask questions.
88) Rhinotillexomania: compulsive nose picking.
89) Scribbleomania: obsession with scribbling/doodling.
90) Siderodromomania: intense fascination with trains and railroad travel.
91) Sophomania: the delusion that one is incredibly intelligent.
92) Technomania: obsession with new technology.
93) Thanatomania: belief that one is cursed by death magic.
94) Theomania: belief that he or she is a god.
95) Titillomaniac: compulsion for scratching oneself.
96) Tomomania: irrational predilection for performing surgery.
97) Trichotillomania: craving for pulling out own hair.
98) Typhlomania: pathological blindness.
99) Xenomania: obsession with foreign things.
100) Zoomania: insane fondness for animals.

out of range of the stimulus. For example, while in a place that serves alcohol, a dipsomaniac would take one penalty die on all rolls unless taking a drink. Of course characters who fully succumb to their drug craving will be subject to the drug's effects, such as drunkenness or altered states of consciousness. In such situations the Keeper may alter the level of difficulty of certain skill rolls (or impose a penalty die on opposed skill rolls) depending on the situation and state of the character.

Successful use of the Psychoanalysis skill upon an insane investigator enables the insane investigator to temporarily ignore a phobia or mania (see **Chapter 4: Skills**).

Harvey has developed Selenophobia (fear of the moon). On exiting a theater with friends, the sight of the moon gives him a chill. Harvey is sane at present. His player describes Harvey's nervous disposition and his relief when he arrives home and closes the curtains.

A week later, Harvey, now suffering underlying insanity, finds himself in a similar situation and chooses to flee home to safety. On his way home, Harvey is followed by a sinister-looking individual. The Keeper offers a Spot Hidden roll to Harvey's player to determine if Harvey notices his pursuer. Since this roll has nothing to do with either fighting or fleeing, and Harvey is still exposed to the source of his phobia, one penalty die is applied to his Spot Hidden roll. Only when Harvey is safely in doors and the moon is out of sight will this penalty cease.

Insanity Side-Effects 2: Delusions and Reality Checks

Where does madness leave off and reality begin? Is it possible that even my latest fear is sheer delusion?

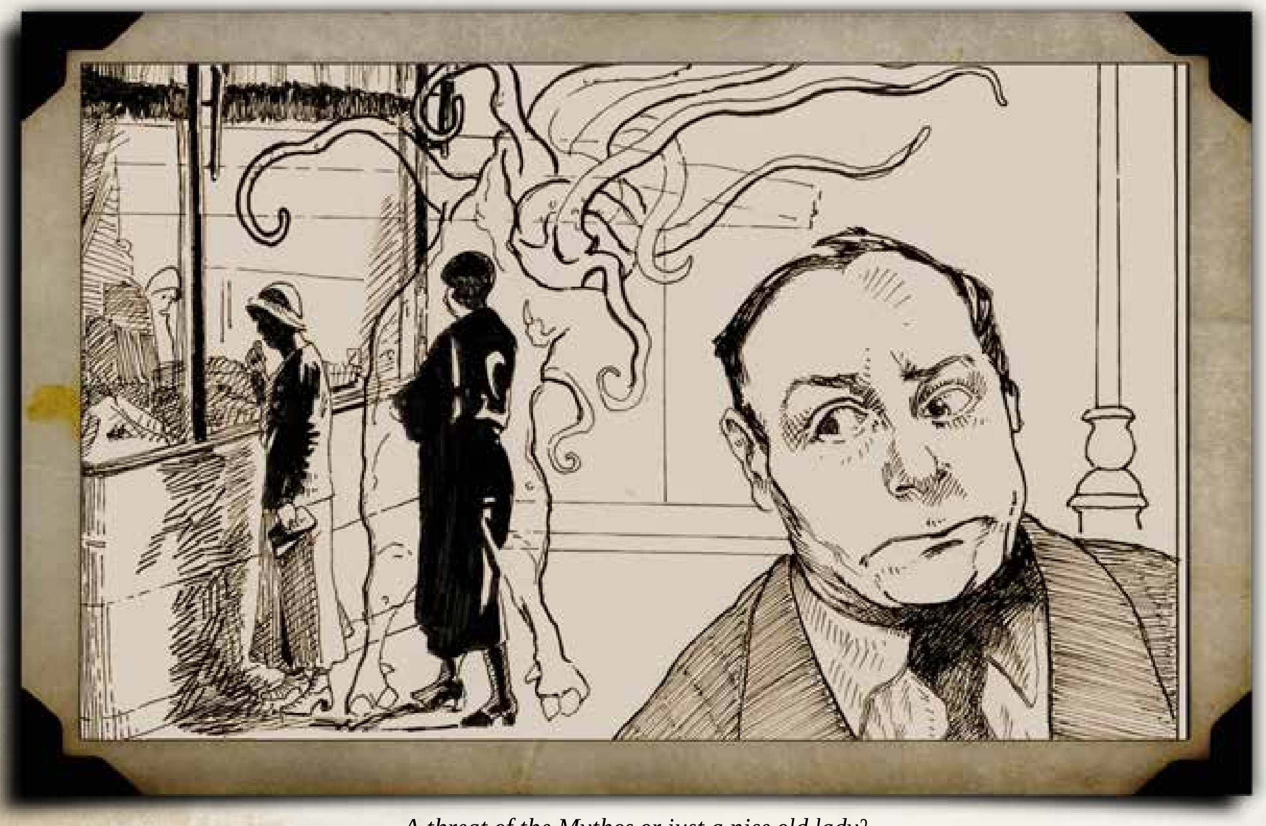
—H.P. Lovecraft, *The Shadow Over Innsmouth*

While not in control of the investigator's actions, the Keeper is free to present an investigator suffering underlying insanity with delusional sensory information at any time. The only way for the player to be sure of what his or her insane investigator is seeing, hearing, touching, feeling or smelling is to make a "Reality Check".

Delusions have greater impact when they have some relevance to the investigator. A great way to do this is to refer to the investigator's backstory and use some aspect as inspiration for delusions. An investigator's late spouse calling on the telephone is much more engaging than random delusions. Delusions can also make great consequences when a player of an investigator suffering underlying insanity fails a Pushed skill roll.

Reality Check Rolls

While reality checks are only usually called for on behalf of insane investigators, a player might call for one if they wish to "see through" what they believe to be a hallucination or illusion. To perform a reality check, the player makes a Sanity roll:



A threat of the Mythos or just a nice old lady?

Failure: lose 1 Sanity point. This will immediately induce a bout of madness if the investigator is suffering underlying insanity. Any delusions are not dispelled.

Success: the investigator sees through any delusions, and the Keeper must describe what the investigator genuinely perceives.

On making a successful reality check roll, the investigator should see things as they really are and will be resistant to delusions until losing further Sanity points (thus preventing the Keeper from constantly throwing delusions at a player).

Successful use of the Psychoanalysis skill will allow an insane investigator to see a delusion for what it is.

Harvey, still suffering from underlying insanity, returns to his home. Going out of his back door, he finds his neighbor leaning over the garden fence with some kind of recording device in his hand, pointed at Harvey's house. The Keeper tells Harvey's player that Harvey's neighbor is spying on him. This is a delusion—in fact the neighbor is doing no such thing. The player, wondering if this is a delusion, asks for a reality check.

With a successful reality check roll, Harvey is free of his delusion. The Keeper cannot continue the delusion and must describe the scene realistically. In this case, there was no recording device and the neighbor was simply admiring Harvey's lawn.

If the player chooses to make a reality check roll and fails, Harvey will lose 1 Sanity point and suffer a bout of madness. As he is the only investigator present, the Keeper is free to fast-forward to the point where another investigator (or the police) turns up to find Harvey coming out of his own front door, armed with a shotgun, determined to break into his neighbor's house and interrogate him, or worse.

If the player does not choose to ask for a reality check, the Keeper is free to elaborate on the delusion, perhaps stating that Harvey sees his neighbor conversing with a ghoul (actually the neighbor's child) on the patio. At this point the player would have to either make a Sanity roll for seeing a ghoul or make a reality check roll. If she succeeds in the reality check, Harvey will realize there is no ghoul and that he was imagining it all. If she fails, Harvey will lose a point of Sanity, suffer a bout of madness, and terrible things will no doubt ensue.

Phobia

When exposed to the source of their phobia, or even just thinking about it, a character's symptoms can develop rapidly. Within seconds, palpitations, trembling, choking, and an uncontrollable anxiety appear. The character feels that they must do everything possible to avoid the situation.

Mania

A character with a mania will have a fairly constant euphoric or possibly irritable mood. Symptoms include a general increase in activity, garrulousness, increased self-esteem to the point of delusion, decreased need for sleep, easily distracted, willingness for dangerous or imprudent activities such as reckless driving, hallucinations, delusions, and bizarre behavior.

Compulsion

Compulsions tend to be ritual actions performed to affect the future, possibly to prevent some vague notion of impending doom. Though the character may agree the actions are senseless, the need to perform them is overpowering. Even in times of great stress, the character may ignore his or her survival in order to perform the ritual.

Amnesia

An inability to recall important personal information, brought on by a desire to avoid unpleasant memories. The character may just forget the bad experience that caused the amnesia or they could forget major chunks of time, or even everything about themselves. The Keeper may choose to reset Cthulhu Mythos to 0 and maximum Sanity to 99 while the amnesia holds sway; the horror returns when the character's memories do, or when they experience a similarly horrific situation.

Insanity Side-Effects 3: Insanity and the Cthulhu Mythos

> *What I have seen cannot be true, and I know that this madness of my own will at most lead only to suffocation when my air is gone. The light in the temple is a sheer delusion, and I shall die calmly like a German, in the black and forgotten depths. This demoniac laughter which I hear as I write comes only from my own weakening brain.*
>
> —H. P. Lovecraft, *The Temple*

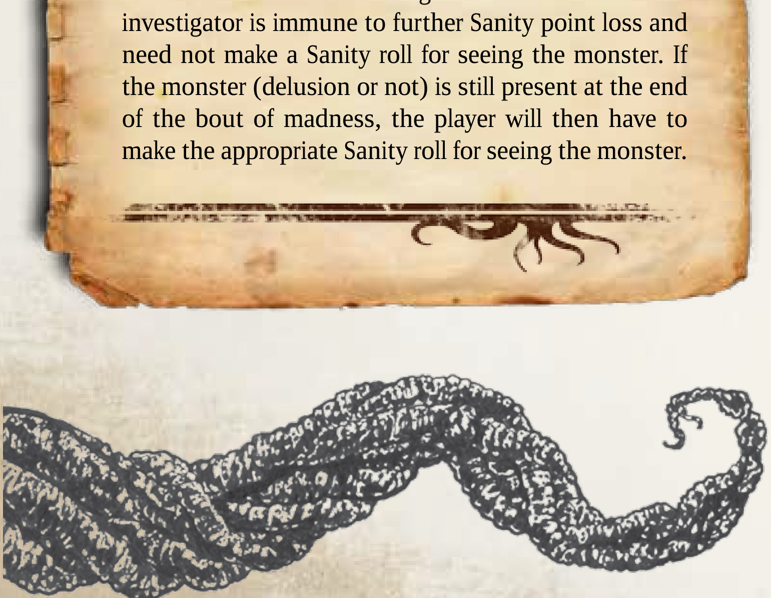
Insanity bought on by non-Mythos stimuli yields no Cthulhu Mythos knowledge. However, each time an investigator reels from Mythos-induced trauma (*e.g.* seeing a Mythos monster, reading a Mythos tome, being affected by a Mythos spell), he or she learns more of the Mythos, and this is reflected in the Cthulhu Mythos skill. The first instance of Mythos-related insanity always adds 5 points to the Cthulhu Mythos skill. Further episodes of Mythos-induced insanity (temporary or indefinite) each add 1 point to the skill.

Harvey Walters finds a manuscript in Crowninshield Manor. After comprehending it, he has 3% Cthulhu Mythos skill but lost no Sanity points. When he steps outside, Harvey sees a nightgaunt fly overhead. He goes insane, his mind quailing before the unearthly manifestation. Since this is Harvey's first Mythos-related insanity, his player must add 5 percentiles to Harvey's Cthulhu Mythos skill, raising it to 8%. Harvey's maximum Sanity points drops to 91 (99 minus 8 Cthulhu Mythos skill).

A Note about Delusions and Sanity Point Loss

The delusion of a sanity-threatening entity (e.g. a monster) may cause an investigator the same potential Sanity point loss as the real thing. The player has a choice: either accept what is seen as "real" and make the appropriate Sanity roll for seeing that monster, or make a reality check roll. If the player makes a successful reality check roll and dispels the delusion, no Sanity roll needs to be made—there was no monster after all, perhaps just a tramp who appeared to be a monster in the eyes of the insane investigator. However, if the player fails the reality check roll, the insane investigator loses one Sanity point and enters a bout of madness.

Note that while suffering a bout of madness the investigator is immune to further Sanity point loss and need not make a Sanity roll for seeing the monster. If the monster (delusion or not) is still present at the end of the bout of madness, the player will then have to make the appropriate Sanity roll for seeing the monster.



Treatment and Recovery from Insanity

Temporary insanity ends quickly enough that schedules of treatment are not realistic. On the other hand, treatment of permanent insanity mostly has no meaning, since by definition the character will never recover, no matter how good the facility (the character should be retired from play). Only indefinite insanity offers real scope for intervention and treatment.

Recovery from Temporary Insanity

Temporary insanity lasts 1D10 hours. Alternatively, the investigator will recover after a good night's sleep in a safe place. If the investigators are in a state of heightened tension (for example, standing watch at night due to fear of imminent attack), the Keeper may deem that sanity cannot be recovered.

Recovery from Indefinite Insanity

After each month of treatment of an indefinitely insane character, safe from further trauma, the player makes a dice roll. Two sorts of care might help to get the character to this point: private care or institutionalization. In choosing, the Keeper and player should consider the character's resources, friends and relatives, and past behavior.

Alternatively, at the Keeper's discretion, indefinite insanity lasts until the next Investigator Development Phase at the end of the present game chapter (in a campaign) or scenario.

Private Care

The best care available is at home or in some friendly place where nursing can be tender, considerate, and where there are no distractions (such as other patients). Analysis and/or psychiatric medications may be available.

To determine the success of treatment with private/home care, roll 1D100:

A result of 01–95 is a success: add 1D3 Sanity points for psychiatric medications or psychoanalysis. This is followed by a Sanity roll for the investigator; if the roll is successful, the investigator is cured of their insanity; if the roll is unsuccessful then a further Sanity roll may be attempted in one month's time.

If the result is 96–100: the character rebels against taking the drugs or therapy. 1D6 Sanity points are lost and no further progress can be made during the next game month.

"Bahaha! A three-lobed burning eye! Ahahaha!"

Institutionalization

The next best care is committal to an insane asylum. Asylums may be said to have an advantage over home care in that they are relatively cheap, or even a free service provided by the state. These institutions are of uneven quality and some may be potentially harmful. Some are creative places of experiment and advanced therapy, while others merely offer rude confinement.

Supervised activity, manual therapy, psychiatric medications, and hydrotherapy are frequent, as is electroconvulsive treatment (dependent on the period within which your game is set).

Psychoanalysis is unlikely to be available. Sometimes an institution may convey an uncaring sense that undermines the useful effects of psychiatric medications, leaving the investigator with a sense of anger and loss, and likely to be distrustful of outpatient support once he or she has left the institution.

To determine the success of treatment within an institution, roll 1D100:

A result of 01–50* is a success: add 1D3 Sanity points for psychiatric medications and/or therapy. This is followed by a Sanity roll, if the Sanity roll is successful, the investigator is cured of their insanity; if the roll is unsuccessful then a further Sanity roll may be attempted in one month's time.

If the result is 51–95: no progress has been made.

If the result is 96–100: the character rebels against taking the drugs or therapy. 1D6 Sanity points are lost, and no progress can be made during the next game month.

Sanity Loss

The following is a guide for how the loss of Sanity points might be characterized and can be used to complement and add color to the other rules described in this chapter (note that the effects may accumulate).

1—2 points: discomfort and unease, something gnawing at the corner of the mind—hardly noticeable, yet definitely there.

3—4 points: disgust, or the feeling that something is wrong here. This may manifest in vomiting, momentary stupefaction, or shivering.

5—9 points: fear, panic, or disorientation—enough to cause a potential episode of temporary insanity. This represents a major shock leading to uncontrollable physical reactions (violent body ticks, extreme nausea, etc.) and/or disassociation with surroundings and people.

10—19 points: mind-warping horror—hair changes to white, violent physical reaction (to self and/or others), physical and mental shutdown, sudden character change (temporary), raving and delusions, or propensity to either violence or total fear.

20+ points: ultimate cosmic evil—beyond humanity's ability to comprehend. The mind is broken and will take a long time to return to sanity, and even if a way can be found, the person will never be the same again. Results in certain indefinite insanity.

**50 is an average rating. The Keeper may determine that the standard of an institution is above or below average, and so raise or lower this value within the range of 5 to 95.*

Commitment to an Asylum

Investigators may want to stay at an asylum or sanitarium, perhaps to gather information, hide from someone, or even to receive treatment. They should have little trouble entering if they can pay for the care. A private institution with an available room will accept someone without symptoms who merely wishes a rest and counseling. All institutions ask for references, however.

A medical practitioner licensed within the state can arrange that an investigator be held for psychiatric observation for up to 72 hours. If evidence of serious disorder is gathered, the patient may be placed in an asylum for a longer period, for purposes of observation and evaluation as spelled out by law. Then the court will discharge or commit for treatment depending on the asylum's report.

Those committed for treatment are subject to review, but they may be in an institution for many years. It requires another formal presentation to the court, in which an investigator would have to be found mentally incompetent to act on his or her own behalf, or else might voluntarily surrender specific legal rights in return for treatment. The soundness of these proceedings can vary widely; brusque *pro forma* evaluations are not unusual, and much depends upon the character and dedication of judge, counsel, and examining physician or physicians.

If the court decides for mental incompetence then a responsible guardian is chosen, who thereafter in theory acts to benefit the individual. Normally the guardian is a relative or someone whom the court has reason to assume will act in the individual's best regard. Lacking other candidates, the court appoints itself.

Unless the investigator is criminally insane (in which case the court must be the guardian), the guardian now decides what is best for the investigator. This may indeed be commitment, but it might also be home care, or a therapeutic sea voyage, etc. Lacking other indication, the court will accept any reasonable plan that seems to have the backing of medical opinion.

If the guardian commits the investigator to an institution, the guardian continues to have general authority over the investigator, assigning day-to-day care and authority with the sanitarium staff. Thereafter, the investigator has three ways to leave: he or she may convince the guardian to remove him or her from the institution; he or she may convince the institution's staff to bring notice of his or her restored mental balance before the awarding court and that court takes upon itself the guardianship and grants his or her freedom; or he or she can simply climb over the institution's wall and run for his or her life.

Mental Health Dangerousness Criteria

When a person seems to be at risk of self-harm or for harm to others, and apparently cannot care for him- or herself, a medical doctor can certify that the individual should undergo psychiatric assessment and/or become an involuntary patient. With this affirmation, often of a comprehensive nature, the state can hold an individual for observation and potentially for treatment. The duration of institutionalization varies by state, but the term is rarely less than 60 game days for a legal assessment, and frequently up to 180 days.

This fate is most likely for an investigator who attempts bodily assault or murder without apparent motive, or who intelligently shams mental disturbance to avoid serious criminal charges. The doctor also can revoke the capacity to manage personal finances, the right to drive an automobile, the right to make treatment decisions, and so on.

Arrested after breaking into a construction site and attempting to steal dynamite, Harvey Walters continually babbles about saving the world from the Cthulhu cult and the forces of the Mythos, especially the evil wizard Carl Stanford. The court decides to have Harvey assessed by a local psychiatrist. Dr. Shiny listens carefully during an interview then decides to make Harvey an involuntary patient.

Dr. Shiny lists his reasons: (1) Harvey poses a risk to others, especially Carl Stanford; (2) Harvey poses a danger to himself, having stolen the dynamite and blasting caps; and (3) Harvey has a psychiatric disorder, in the form of delusions concerning cultists and the Cthulhu Mythos.

While taking Harvey's history, Dr. Shiny learns that recently Harvey has been in five car accidents involving chases, as well as one hit-and-run. Of the last, Harvey explains that he had to run over an evil cultist. Dr. Shiny therefore also declares Harvey unfit to drive. But he finds that Harvey is financially competent, able to explain all his assets and how he earns money, and so Harvey retains the right to continue to manage his own financial affairs. Nonetheless, Harvey Walters is committed to the institute for assessment.

A few nights later, Harvey escapes from the institute and heads toward Arkham. Naturally Dr. Shiny wants to protect all involved, so he notifies the police. He also calls Carl Stanford regarding the escape. "Yes, Mr. Stanford, Harvey may be dangerous . . ."

Dr. Shiny

Increasing Current Sanity Points

In addition to the care listed above, there are four ways to raise an investigator's current Sanity points.

1. Keeper award: at the end of a successful scenario or campaign chapter, Keepers may specify dice rolls to increase investigators' current Sanity points. Keeper award rolls are the same for all participants, but are rolled individually by players. Such rewards should be proportional to the danger the group faced. However, if the investigators were cowardly, brutal, or murderous, the Keeper may opt to reduce or remove the reward, especially if they wish to enforce a moral agenda.

Harvey uses his knowledge of the Cthulhu Mythos to defeat the ghouls, and his adventure ends. The Keeper gives a Sanity point reward of 1D6.

2. Increasing a Skill to 90%: award 2D6 Sanity points when a character increases a skill to 90%. This reward represents the discipline and self-esteem gained in mastering a skill.

3. Psychotherapy: intensive psychoanalysis can return Sanity points to an investigator patient. Make a 1D100 roll against the analyst or doctor's Psychoanalysis skill once per month. If the roll succeeds, the patient gains 1D3 Sanity points. If the roll fails, add no points. If the roll is fumbled then the patient loses 1D6 Sanity points, and treatment by that analyst concludes—there has been some sort of serious incident or dramatic setback in the therapy, and the relationship between patient and therapist has broken down beyond saving.

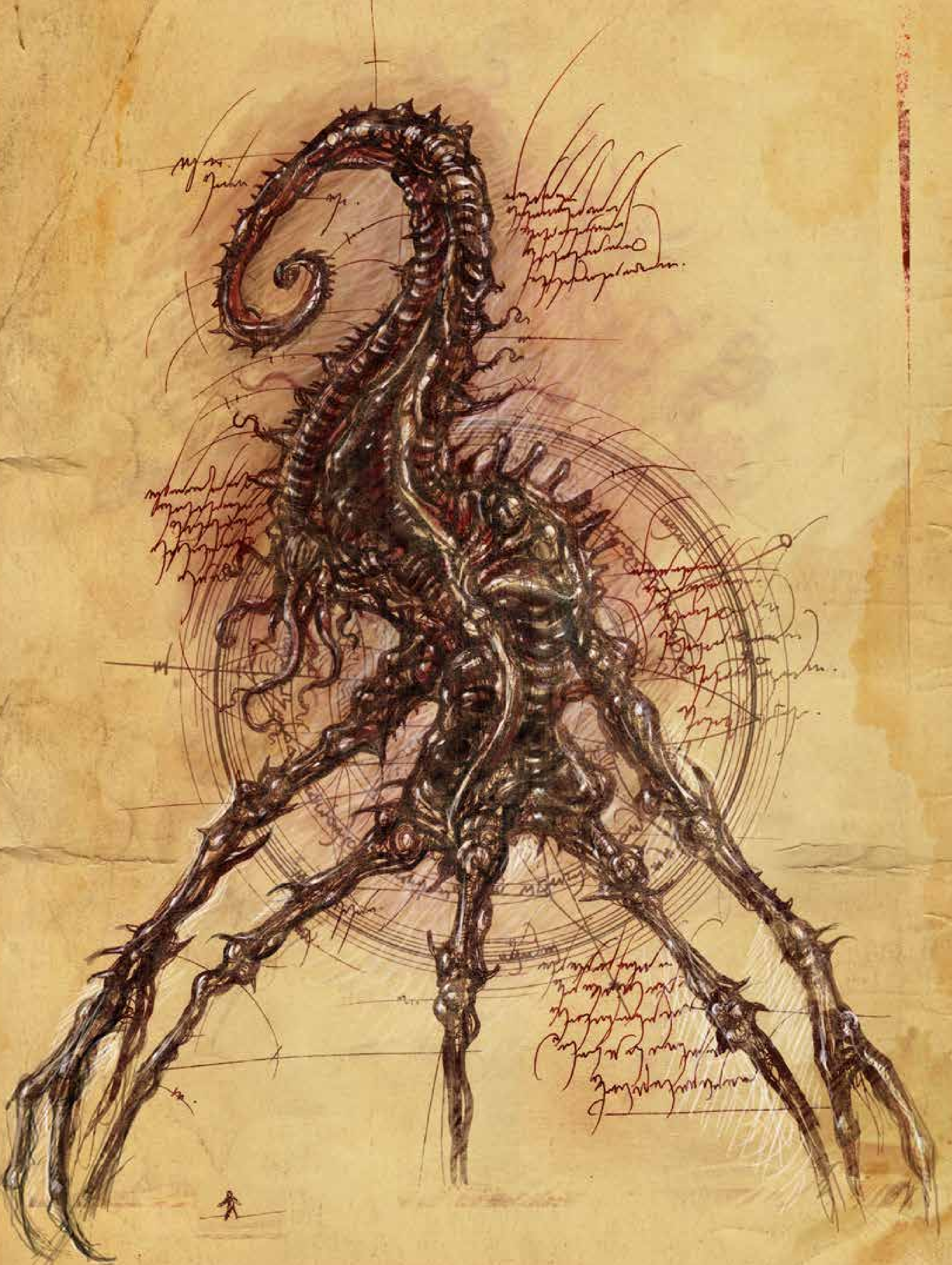
In the game, psychoanalysis alone does not speed recovery from insanity; however, it can strengthen the investigator by increasing Sanity points, providing a larger reserve for the active days to come. Recovery is independent of Sanity points. The use of psychoanalysis is different in the game world than in the real world. In the real world, psychoanalysis will not work against the symptoms of schizophrenia, psychotic disorders, bipolar disorders (manic depression) or severe depression. Psychoanalysis is the game's equivalent of mental first aid and is a world removed from real-life medical care for mental illness.

While in game terms, temporary and indefinite insanity can be cured, permanent insanity is impervious to psychoanalysis. Participation is impossible when the investigator's mind is in such disarray.

Therapy can also be used to remove a phobia or mania. At the end of a month the analyst rolls for success in the same manner as detailed above. If successful, the investigator then makes a Sanity roll. If both rolls are successful the phobia or mania is cured and erased from the investigator's backstory. This benefit replaces the Sanity point gain and no such points are awarded. Failure of either of the rolls bestows no benefit. Fumbling either of the rolls results in a loss of 1D6 Sanity points (as above).

4. Self-help: an investigator may choose to spend time with one entry listed in their backstory which could act as a form of psychological support; clearly this does not include

Seeing the shriveled body of a friend is likely to call for a Sanity roll.



phobias, manias, wounds or anything to do with the Cthulhu Mythos. This may be done during downtime between adventures or during the investigator development phase.

The player should go into some detail about what their investigator is doing to seek healing or redemption. The actions should be thematically appropriate to their backstory; perhaps the investigator is going on a religious retreat or a holiday with a loved one.

The player then makes a Sanity roll. Keeper and players are encouraged to roleplay the scene to the point where it comes to a head, and then make the Sanity roll, roleplaying the outcome. If the roll is successful, the investigator gains 1D6 Sanity points. If it is unsuccessful, 1 Sanity point is lost, and the Keeper and player should revise that aspect of the investigator's backstory in some way to reflect the failure. Thus the religious retreat might result in a complete loss of religious faith, or a family holiday might result in separation or divorce.

Each investigator begins the game with one backstory entry that is especially important to them: this is their "key connection". If the player chooses to use their investigator's key connection, they are granted a bonus die when making their Sanity roll. In addition to the 1D6 Sanity points gained for a successful Sanity roll, the investigator will recover from any indefinite insanity. If the Sanity roll is failed, that aspect of the investigator's backstory is revised, and that investigator no longer has a key connection.

In time, the investigator may form a new key connection. During a future investigator development phase, a backstory aspect may be converted into a new key connection if the player successfully uses the "self-help" option to regain Sanity points via that connection. Alternatively, any Sanity roll of 01 (critical success) allows for the immediate nomination of a new key connection to replace the one that was lost.

Note: Current Sanity points can never increase above an investigator's maximum Sanity (99–Cthulhu Mythos skill).

Getting Used to the Awfulness

At some point, constant exposure to the same Mythos creature has no further effect—the monster is no longer a living nightmare, but rather another obstacle in the investigator's path. Once an investigator has lost as many Sanity points for seeing a particular sort of monster as the maximum possible Sanity point loss for that monster, he or she should not lose more Sanity points for a reasonable interval. For instance, no investigator could lose more than 6 Sanity points for encountering deep ones (0/1D6 SAN), even if a hundred of them were seen at once.

But be warned! Investigators never truly get used to seeing alien obscenities. After a time, perhaps once the investigator's life has returned to some form of normalcy, the sense of horror can rise up anew. A player should keep track of the Sanity points lost to any given Mythos entity. With every investigator development phase (see page 94), the player should reduce all those numbers by 1—time is a great healer.

Harvey has lost a total of 6 Sanity points as a result of encounters with deep ones. Harvey cannot lose more Sanity points through seeing deep ones at present. However, when Harvey's player makes her next set of experience rolls, she has to reduce that limit by 1 to 5. Now if Harvey meets a deep one and fails his SAN roll, he will lose 1 point of SAN.

Optional Rules

Insane Insight

When an investigator goes insane (either temporarily or indefinitely), he or she has a momentary insane insight. This moment of clarity provides a clue or action that might benefit the investigator(s) immediately or at some later stage. The Keeper should determine an appropriate insight relevant to the plot of the scenario.

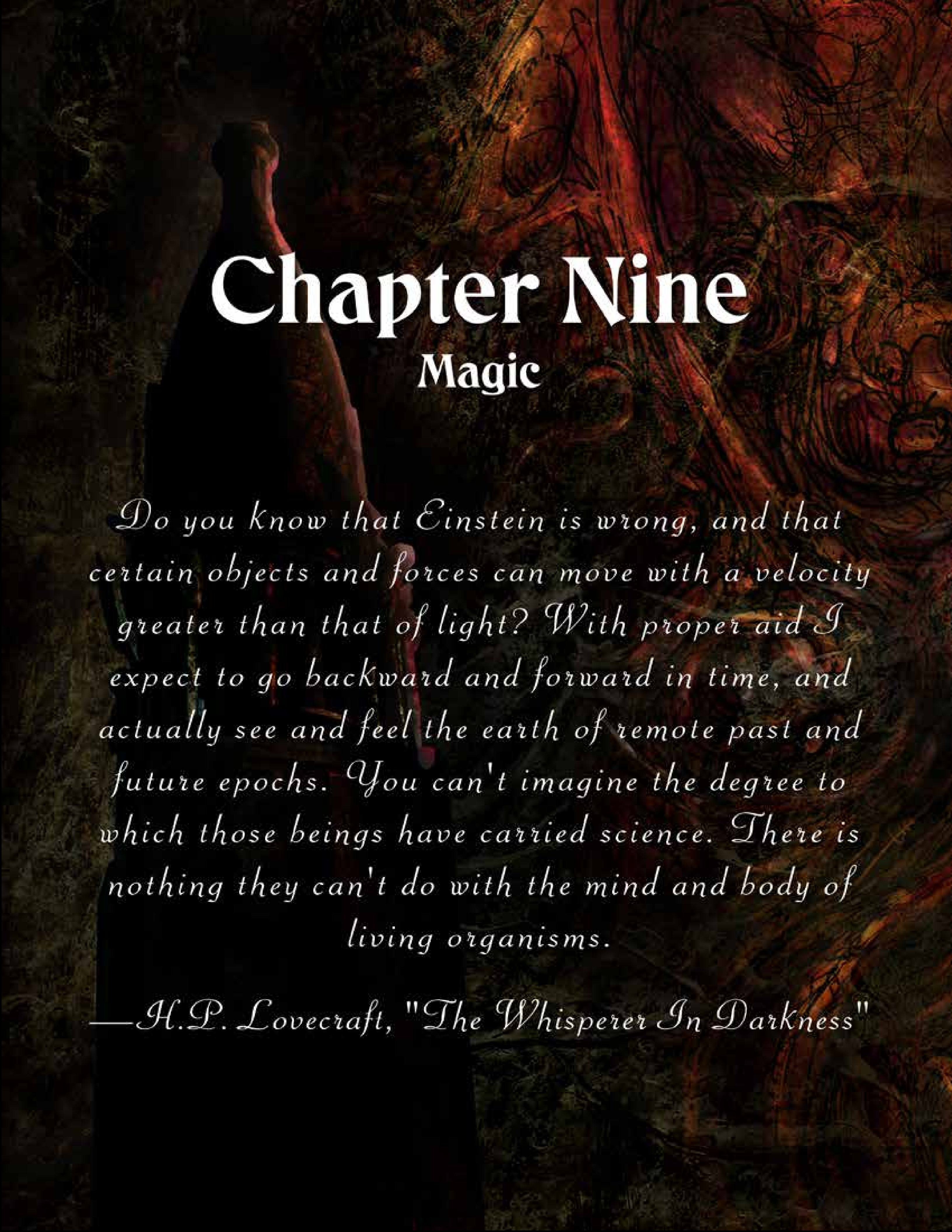
Mythos Hardened

When an investigator's Cthulhu Mythos skill rises above the value of his or her Sanity score a turning point has been reached. That investigator's understanding of the universe undergoes a paradigm shift that results in a permanent change to their personality and comprehension of their place in the cosmos. How this is portrayed is left open to the player. The player may decide that his or her investigator's mind is inured to the horror, no longer cares, or has a more profound understanding that is no longer shaken by the truth. From that point onward, all Sanity point loss is halved. Once this change has taken place it is permanent and will not revert if the investigator's Sanity should rise above their Cthulhu Mythos knowledge.

Multiple Sanity rolls

The rules state that the Sanity point loss for a monster remains the same whether one monster or a multiple monsters are encountered. One option that ramps up Sanity point loss is to ask the player to roll Sanity loss once for each monster and then use the highest number rolled. This approach works well when multiple monsters of different types are encountered simultaneously.

Harvey encounters 3 deep ones and Father Dagon all at once, and is required make one SAN roll. Harvey's player fails the SAN roll and must roll for Sanity point loss once for each monster. She rolls 1D6 once for each deep one, results in 2, 4 and 5. She also rolls 1D10 for Dagon, resulting in 4. Harvey loses Sanity points equal to the highest value—5 points.



Chapter Nine

Magic

> *Do you know that Einstein is wrong, and that certain objects and forces can move with a velocity greater than that of light? With proper aid I expect to go backward and forward in time, and actually see and feel the earth of remote past and future epochs. You can't imagine the degree to which those beings have carried science. There is nothing they can't do with the mind and body of living organisms.*
>
> *—H.P. Lovecraft, "The Whisperer In Darkness"*

The magic of the Cthulhu Mythos stems from the unfathomable alien intelligences that reside outside of humanity's ability to comprehend. What may be the pinnacle of science can easily be interpreted as "magic" by the ignorant. What is certain is that those who delve into such matters rarely come away unchanged—usually for the worse! Manipulating time and space is not a thing to be done lightly and there can be grave consequences for those investigators who dabble in things best left alone.

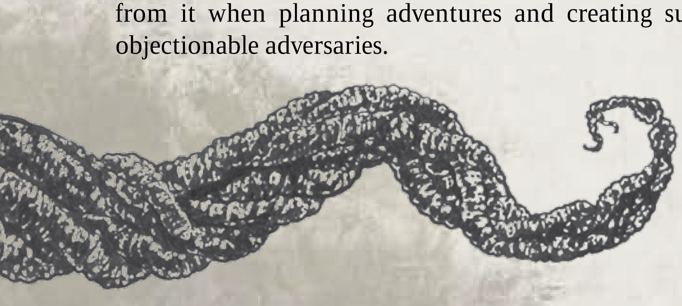
Mythos magic is variable and was not tightly defined by H.P. Lovecraft; each occurrence of magic serves a particular story rather than fitting some consistent overarching structure. However, some generalizations can be made. Mythos magic is traditional in scope, centering on perilous summoning of horrible entities and the desperate manipulation of inimical forces. Spells are formally constructed; one wrong word or gesture can disrupt the spell at best, or cause it to go horribly wrong at worst.

Few Mythos spells can be performed quickly, with many requiring exacting conditions as well as lengthy rites and ceremonies. Each spell must be studied and learned, often requiring the investigator to spend long hours poring over cryptic manuscripts and ancient books of lore. Though rare for investigators, cultists and sorcerers may be taught spells by their fellows, or even granted magical visions, knowledge, and spells through abhorrent communion with the dark gods of the Cthulhu Mythos. Investigators wishing to find a fast track for learning spells are more likely to find a one-way ticket to an asylum, their minds broken and sanity destroyed.

Spells must be approached warily, since often their costs and effects are initially unknown to the spell-caster. For investigators, Mythos magic can be a dangerous trap, for in using it investigators lose Sanity points and gain Cthulhu Mythos knowledge—becoming more like those whom they seek to defeat. Mythos magic bewilders, shocks, disorients, and debilitates its human practitioners. Mankind was not meant to know such things, and with enough exposure the psychic and physical contradictions involved in using magic drive humans insane.

Investigators will mostly experience magic from outside sources, either by being the target or by witnessing the effect of spells cast by someone else. An investigator rarely becomes a mage, since the requisite knowledge and experience usually leads to madness first.

Whether investigators gain much by knowing the magic of the Cthulhu Mythos, they often risk much when attempting to use it. Spells learned while playing published scenarios may prove useful only in the course of a single adventure. Consequently, though all players are invited to study this chapter, it is only Keepers who will benefit most from it when planning adventures and creating suitably objectionable adversaries.



In This Chapter

This chapter discusses spells and the books of the Cthulhu Mythos—how spells are learned and how they are cast, as well as looking at the dark knowledge contained within ancient tomes. It also discusses the occult versus the magical, and tells ways to increase the POW characteristic.

This chapter does not contain spells. Mythos spells can be found in **Chapter 12: Grimoire**.

What is Magic?

> *Gilman had some terrible hints from the dreaded* Necronomicon *of Abdul Al-hazred…and the suppressed* Unaussprechlichen Kulten *of von Junzt to correlate with his abstract formulae on the properties of space and the linkage of dimensions known and unknown.*
>
> —H.P. Lovecraft, *The Dreams in the Witch House*

After World War I, astronomers confirmed that the thirty or forty thousand light years of easily observed stars nearest to us comprised only a minor corner of the universe. There was not one Milky Way, as astronomers had once believed, but rather thousands and millions of galaxies, most so faint and so distant that the truth of the nebulae had long been argued, but never before solved. The notion of island universes—galaxies, as we now say—was a bombshell. In the 1920s, humanity's perception of the unbounded universe's true size increased by orders of magnitude.

Writing as such discoveries took place, Lovecraft gradually evolved a background myth incorporating such discoveries and added some flavorings from Einstein and Planck. These new "universes," so he appears to have speculated, were truly islands—their separation included their natural laws. Isolated by hundreds of thousands or millions of light years, the stuff of life could differ wildly. Very quickly, these islands also took on a Riemannian association of existing in or being connected to other dimensions.

The magic of the Cthulhu Mythos is the unifying logic of this universe of universes. Magic works everywhere. It models and defines the greater reality; it is the ultimate expression of natural law, the will of the Outer Gods made palpable and the arbiter of time, space, and matter.

In comparison, earthly science and religion seem of little avail. Apparently we understand far less than we flatter ourselves as knowing. Is imperfection in what we believe or in how we have come to believe it? Perhaps there is a poverty in our souls or our mathematical equations that forestalls ultimate knowledge and revelation. The Mythos mocks human pretensions.

Mythos Tomes

The open book lay flat between us, with the picture staring repulsively upward. As the old man whispered the words "more the same" a tiny splattering impact was heard, and something showed on the yellowed paper of the upturned volume. I thought of the rain and of a leaky roof, but rain is not red.
—H.P. Lovecraft, *The Picture In The House*

In Lovecraft's stories, the protagonist usually learns Mythos magic by finding and following written instructions. The volumes of arcane lore mentioned by the Lovecraft Circle of writers represent the intellectual invasion of the Cthulhu Mythos. In particular, these ancient manuscripts and suppressed publications included recipes for the admission (or return!) of the Great Old Ones and the Outer Gods, as described in vivid detail in Lovecraft's classic story *The Dunwich Horror*. At least by implication, such writings also indicated how to force away or dispel those dreadful entities.

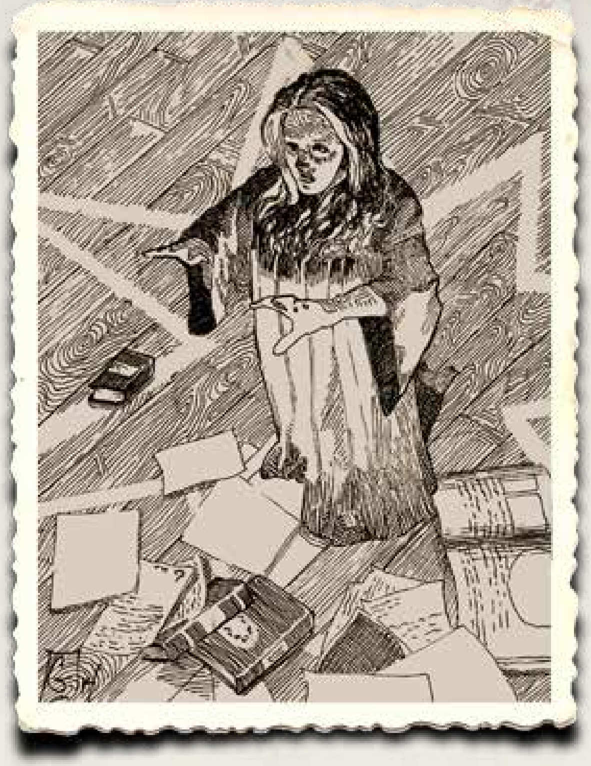
It takes time to learn, even from textbooks that have been carefully written and specially laid out just for that purpose. Studying the crabbed, idiosyncratic, and infinitely more difficult Mythos books takes much more time and dedication. These musty, thick books are often clumsily scribed by men whose sanity has long since been erased by the horror of their experiments, trials, and conjectures. The present day apparatus of scholarship does not exist in such books. There are no indices, no glossaries, no tables of contents, and no careful definitions. There may not be numbered pages, chapters, paragraphs, punctuation, or even breaks between words. Some tomes might best be described as the ravings of mad men—yet to the seeker of dark knowledge, such texts hold wondrous insights and power.

Many manuscripts are not even in a known alphabet—some are older than time, in languages long lost; others are written in occult ciphers to stymie witch-finders or the Inquisition, and now must be cracked before the would-be reader can ponder the sinister truths they conceal.

Even if a sorcerer wrote for others who were familiar with the arcane and occult, the writing was for adepts and cultists, not laypersons. Strange terms and ideas would be written with no explanation. Valuable annotations might be made by a succession of owners, each perhaps in a different language or with a different aim, and some inscribed in error.

Many Mythos tomes are ancient and must be handled with care. Some are delicate and liable to crumble to dust if the reader doesn't wear thin gloves and turn the pages with padded forceps. Some whisper that certain tomes are more than merely pages bound in leather; that they are "living" things, intent on sowing their evil taint on the unwary and acting as direct conduits to the horrors of the Outer Gods.

Only in the present does the technology exist with which to make quick and accurate copies.



An aspiring occult student attempts to cast a spell.

Reading Mythos Books

Opening a Mythos tome is a dangerous business. It was written by someone who had experienced the Mythos and, if the reader is successful in understanding what is written, this book will act as a conduit to the alien horrors of the Cthulhu Mythos. Opening the cover of a tome might be likened to opening a door to a burning room. By opening this door the reader is exposed to the fire and may be scorched or incinerated. The human mind is metaphorically burnt by the knowledge of the Mythos, the very act of trying to comprehend the material causing the reader to suffer both mentally and physically. Some of the lesser tomes might only be a small fire, but others, such as the dread *Necronomicon*, are a raging inferno.

When an investigator gains access to a Mythos tome, the Keeper should describe the cover and look of the book. The reader can swiftly ascertain whether the tome is written in a language he or she understands. Refer to Language (other) skill (page 66) for rules on recognizing and reading other languages. A translator must be found if a book is written in a language unknown by the investigator. The Keeper should decide what gets translated, how quickly, and how accurately. If the language is unknown or long forgotten, the investigators must come up with a plan that convinces the Keeper, or else the book baffles them.

Initial Reading

The next step, beyond looking at the cover, reading the title (if it has one that can be read), and determining the language in which the book is written, is to make an initial reading. To continue the analogy used above, this is where the investigator is exposed to the fire within. An initial reading can be swift and may represent the reader only having skimmed the book sufficient to gain some insight regarding its contents, or it may be a cover-to-cover reading. An initial reading can take as much time as the Keeper wishes; this may be minutes, hours, days, or weeks, depending on how the Keeper wants to shape the story.

Whether a reading roll is called for is up to the Keeper, who may choose to grant automatic success to anyone with a modicum of skill in the appropriate language.

To make a reading roll, the player makes an appropriate Language skill roll on 1D100. The Keeper decides on a difficulty level for reading the book based upon its age, form, and condition **Table XI: Mythos Tomes**, pages (237-239).

A book printed within the last century and in good condition would be of Regular difficulty.

A handwritten work is likely to be of a Hard difficulty level, especially if it is old.

The most challenging of ancient, moldering tomes, containing a mix of print and handwritten annotation, would be Extreme difficulty level.

If the investigator fails the reading roll, they perhaps gets some inkling as to the content of the book, but have failed to comprehend it; no Sanity points are lost and no Cthulhu Mythos skill is gained. The player may ask to push the roll, but must justify doing so, perhaps staying up all night reading or using reference books as an aid to study. When thinking of consequences for failing a pushed reading roll, the Keeper should be creative and include Sanity point loss. If in no hurry, they may continue to read the book without pushing the roll. The timing of the next reading roll is at the Keeper's discretion (perhaps once per week).

Harvey gets his hands on the Book of Eibon…

Book of Eibon*: Sanity point loss 2D4. Cthulhu Mythos +3%/+8%, Full study 32 weeks. Mythos rating 33%.*

The Keeper judges Harvey's reading of the book to be secondary to the plot and is in no rush for Harvey to complete an initial reading, making it clear to the player that an initial reading is going to take a few days.

Harvey begins reading the book in his home and then continues while on a long train journey. The Keeper decides that Harvey has read for long enough to get something from the book and that the train journey would be a dramatic point to call for a reading roll. As the book is a flawed and incomplete translation, the reading roll is set to Hard difficulty level. Harvey's player makes the roll and is rewarded with +3% Cthulhu Mythos knowledge (the Cthulhu Mythos Initial—CMI number for the tome) and reduces Harvey's maximum Sanity points by a corresponding amount. The player is also informed of a number of spells contained within the book. She then rolls 2D4 and Harvey loses 6 Sanity points. This is more that the five points required to trigger temporary insanity, should Harvey's player pass an Intelligence roll, which she does. The Keeper decides that Harvey loses his mind and pulls the emergency stop cable, bails out of the train, and runs off into the night. The Keeper withholds that information and simply tells the player that Harvey awakens at dawn in a cornfield, his clothes muddy and torn. The Book of Eibon *lies in tatters next to him, its pages scattered across the field. Harvey gains "Siderodromophobia—Fear of trains, railroads, and train travel".*

The **Table XI: Mythos Tomes** (pages 237-239) indicates the Cthulhu Mythos skill points and Sanity point loss for each tome. Each tome has two values for Cthulhu Mythos: CMI (Cthulhu Mythos Initial) showing how many Cthulhu Mythos skill points are given for an initial reading, and CMF (Cthulhu Mythos Full) that shows how many points are given for full study of the tome.

Once the investigator has made an initial reading, the Keeper should reward them with the initial reading (CMI) number. The reader now automatically loses the Sanity cost of the tome (no Sanity roll is made)—non-believers do not take this Sanity loss (see **Becoming a Believer**, page 179).

As well as gaining Cthulhu Mythos skill and losing Sanity points, the initial reading also allows the reader to learn about the contents of book and gain some idea of what spells it might contain. The reader will also have a clear idea of how long it will take to complete a full study of the book (see following).

Full Study

> *He had himself read many of them—a Latin version of the abhorred* Necronomicon*, the sinister* Liber Ivonis*, the infamous* Cultes des Goules *of Comte d'Erlette, the* Unaussprechlichen Kulten *of von Junzt, and old Ludvig Prinn's hellish* De Vermis Mysteriis*. But there were others he had known merely by reputation or not at all—the* Pnakotic Manuscripts*, the* Book of Dzyan*, and a crumbling volume of wholly unidentifiable characters yet with certain symbols and diagrams shudderingly recognizable to the occult student.*
>
> —H.P. Lovecraft, *The Haunter of the Dark*

A full study of a Mythos tome indicates a comprehensive reading, as one might make when studying an academic work, or as a religious adherent might make of a sacred text. This may involve repeated readings, comparative reading, use of reference works, note taking, and so on. No reading roll is required; if any reading roll was required, it will have been made during the initial reading.

Such a study can take many months. At the end of such a course of study, the reader must make a roll for Sanity point loss appropriate for the tome (if a Believer, see page 179). The tome's Mythos rating is then compared with the reader's Cthulhu Mythos knowledge. If the reader's Cthulhu Mythos skill is below the Mythos rating of the book, they gain Cthulhu Mythos points equal to the full study (CMF) number. If the reader's Cthulhu Mythos skill is equal to or above the book's Mythos rating, they only receive Cthulhu

Mythos skill points equal to the initial reading (CMI) number of the book.

Subsequent periods of full study may be undertaken, the difference being that each study will take twice as long as the previous one (double all reading times). Cthulhu Mythos skill increase and Sanity point loss are applied in the same way. In this way a single volume may be studied repeatedly over the years, but each time taking progressively longer than the last, and ultimately with diminishing returns.

In the summaries of Mythos books (see **Chapter 11: Tomes of Eldritch Lore**), reading times for books are given in weeks. The Keeper should never feel at the mercy of such numbers and should shrink or increase them as appropriate. An outstanding academic with pertinent language skills will read a book faster than an earnest-but-uneducated journalist. Time of study need not be consecutive days, weeks, or months. Note that for a subsequent study of a book, it is recommended that the full reading time is doubled and never reduced.

Only one tome may be studied at a time.

> *After an hour of careful searching, Harvey collects and collates the* Book of Eibon *from the cornfield. Later he decides to undertake a full study of the* Book of Eibon, *knowing that it will take around 32 weeks to complete. At the end of this period Harvey's player notes that Harvey's Cthulhu Mythos knowledge is still well below the book's Mythos rating of 33%, so he gains the +8% Cthulhu Mythos skill points for a full study (CMF). Harvey's player has already made a reading roll when Harvey made his initial reading, so she does not need to roll again. However, she must make another roll for Sanity point loss (2D4), this time only losing 3 points.*
>
> *Harvey can begin a further study of the* Book of Eibon *if he so wishes, but it will take twice as long (64 weeks), at the end of which he would lose another 2D4 Sanity points and gain the full study's worth of +8% points of Cthulhu Mythos skill (so long as his Cthulhu Mythos skill remains below the tome's Mythos rating). A third full study would take Harvey 128 weeks (almost two and a half years).*

Mythos Rating—Books as References

Once a full study of a tome has been completed, the percentiles entered for its Cthulhu Mythos Rating also quantify its usefulness as a Mythos reference. Such a book may be able to provide a specific fact about the Mythos (such as how long a chthonian takes to reach maturity, or where Y'golonac's body awaits its resurrection) that might be useful to the investigator's current situation or line of research.

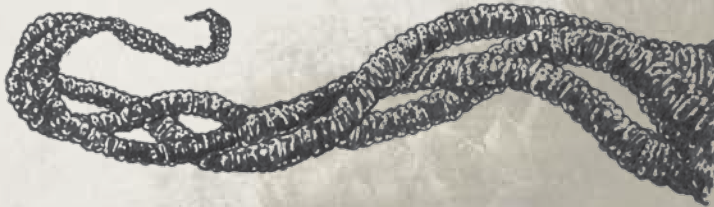
To research a specific piece of information, the investigator spends 1D4 game hours poring through the book. The player then rolls 1D100; if the result is equal to or less than the book's Cthulhu Mythos Rating, the investigator finds the fact or an allusion to the fact (the Keeper can express the information as clearly or obscurely as desired). If the roll is failed, either the book does not hold the information or the reader failed to locate it. The user of the book will want to note what was or was not contained.

Increase of Other Skills

Conducting a full study of a tome may grant an increase in other skills as well as Cthulhu Mythos. After a full study of a tome, the reader automatically gains a skill tick for the language in which the book is written, and so their skill in that language may improve in the usual way during the next investigator development phase (see page 94). The Keeper should also determine whether a particular tome will provide additional benefits to the reader. Increases should be either limited to +1D6 to +1D10 skill points per skill, or simply awarded as a skill tick to be rolled during the next investigator development phase. Other skills that may be improved as a result of reading Mythos tomes include (but are not limited to) History, Archaeology, Anthropology, Occult, Astronomy, and other sciences like Chemistry, Biology, and Physics.

Occult Books

The ideas for handling the information in Mythos books can also apply to non-Mythos books as well. An occult book by definition grants points to the Occult skill after being read. An occult book does not contain knowledge increasing the Cthulhu Mythos skill—otherwise it would be classified as a Mythos book. Some occult books may well include discussions of non-Mythos magic (see **Non-Mythos Magic**, page 180), including instructions for spells. An occult book may cost Sanity points if its contents warrant it.



Using Magic

Wisely did Ibn Schacabao say, that happy is the tomb where no wizard hath lain, and happy the town at night whose wizards are all ashes.

—H. P. Lovecraft, *The Festival*

Increasing the Cthulhu Mythos skill widens the horizons of the student but chips away at mental reserves (reducing maximum Sanity points). However, learning about the Mythos may also let the scholar change reality in specific ways. These "packets of information" are organized as spells. They require activation, measured in the game by Magic points.

Magic Points (MP)

Magic points must (in most cases) be expended to cast spells, as well as to energize artifacts, power magical gates, and so on. An investigator begins the game with Magic points equal to one-fifth of his or her POW; however, cultists and powerful sorcerers often have larger pools of points from which to draw.

Once an individual is out of Magic points, any further expenditure is deducted directly from hit points. Any such loss of hit points will manifest as physical damage in a form chosen by the Keeper—perhaps sores and cuts opening on the body, skin blistering, or blood running from the eyes or ears.

Spending or sacrificing Magic points or points of POW takes only the will of the owner. Doing so may leave sensations of pleasure mingled with regret, a numbness of the soul, or may not be noticeable at all. The spell caster's essence or energy is channeled into powering the spell.

Some magical attacks leech Magic points or POW from unwilling targets. In those cases, loss may be characterized as being painful or as leaving a headache, or other minor symptoms. Involuntary loss of 10 POW would be a stronger sensation than that of losing the same amount of Magic points.

If Magic points reach zero, the investigator deducts further Magic point loss from hit points (one for one).

Regeneration of Magic points is a natural function, returning at one Magic point per hour (two Magic points per hour for those with POW over 100, three Magic points per hour if POW is over 200 and so on). The number of Magic points cannot regenerate to a value above one-fifth of the character's POW.

Magic points lost as hit points are healed according to the rules for **Wounds and Healing** (page 119). Healing of hit points and regeneration of Magic points can occur concurrently.

Were a character to obtain Magic points of a quantity greater than one-fifth of his or her POW, these could be spent, but the excess could not be regenerated.

Learning a Spell

A selection of spells for the game is presented alphabetically in **Chapter 12: Grimoire**.

Learning a Mythos spell does not cost Sanity points; however, casting a Mythos spell does.

Any individual can learn a spell. Studying the Mythos is the last thing a person should do, since increasing Mythos knowledge always brings the character closer and closer to the time when insanity or the Mythos stakes its claim. Sometimes circumstances demand such sacrifice.

Knowledge of a spell can be transferred in three ways, listed below. Learning from a book is by far the most common method.

Learning a Spell from a Mythos Book

Following an investigator conducting an initial reading of a book, the Keeper will indicate the presence and summarize each of the spells in a sentence or two, assuming the book contains spells. The Keeper should not use the rulebook name of a spell, but might instead offer a description like "broughte forth a Great Winged Beast from ye void which did sore crowde my place of busyness," in place of the too accurate and too bland Summon Byakhee. Likewise, a spell called "the unremitting terror," sounds a lot more credible than Implant Fear. Suggestions for alternative names for spells are listed in **Chapter 12: The Grimoire**.

To learn a spell from a Mythos book requires that the investigator has at least made an initial reading of the book. The investigator chooses the spell to study. Learning a spell can take hours, days, weeks, or months (typically 2D6 weeks, but at the Keeper's discretion). Just as with reading a Mythos book, learning a Mythos spell may be taken up, put aside, and taken up again, as convenient. Usually a roll is called for at this stage; however, the Keeper may choose to grant automatic success, depending on the scenario.

If success is not automatic, the player should attempt a Hard INT roll to learn the spell. If the player fails the roll, the investigator has not learned the spell. The player may ask to push the roll, but must justify doing so; for example, the investigator might lock themselves away in isolation until the spell is mastered. When thinking of consequences for failing a pushed roll, the Keeper should be creative and include Sanity point loss and strange magical effects—both upon the investigator and their surroundings. If investigator is in no hurry, they may continue to work on learning the spell without pushing the roll. The timing of the next INT roll is at the Keeper's discretion (perhaps once per two weeks).

Learning a Spell from Another Person

Having learned a spell, a character may teach it to others. One-on-one teaching is quicker than one person learning from a book and, typically, a spell can be learned in one week or less (1D8 days). Use the same rules as for learning a spell from a book, bearing in mind that the process will be faster.

Learning a Spell from a Mythos Entity

At will, any intelligent Mythos entity might supply a book or a scroll detailing a spell. More characteristically, the entity imparts such knowledge by means of dreams or visions; each episode is disturbing and alienating, gnawing away at the character's sanity and will. This may happen quickly or slowly, as the story requires. A Mythos entity may imbue a complete spell in a character's mind by telepathy, though such a powerful experience also might send the character directly to the asylum—the Keeper should consider the level of Sanity loss (a minimum of 1D6 is suggested).

Once the process is complete, the Keeper may require the target to make a successful INT roll to retain knowledge of the spell. If this fails, the process must be started anew.

Investigators rarely receive information in this manner; however, cultists often do.

Casting Spells

> *We have no business calling in such things from outside, and only very wicked people and very wicked cults ever try to.*
>
> —H. P. Lovecraft, *The Dunwich Horror*

Manipulating the forces of the Cthulhu Mythos leads to a loss of Sanity points in amounts that vary by spell. If some awful creature arrives in response to a spell, encountering it costs yet more Sanity points. Having no Sanity points does not prohibit spells from being cast—if it did, there would be no cultists.

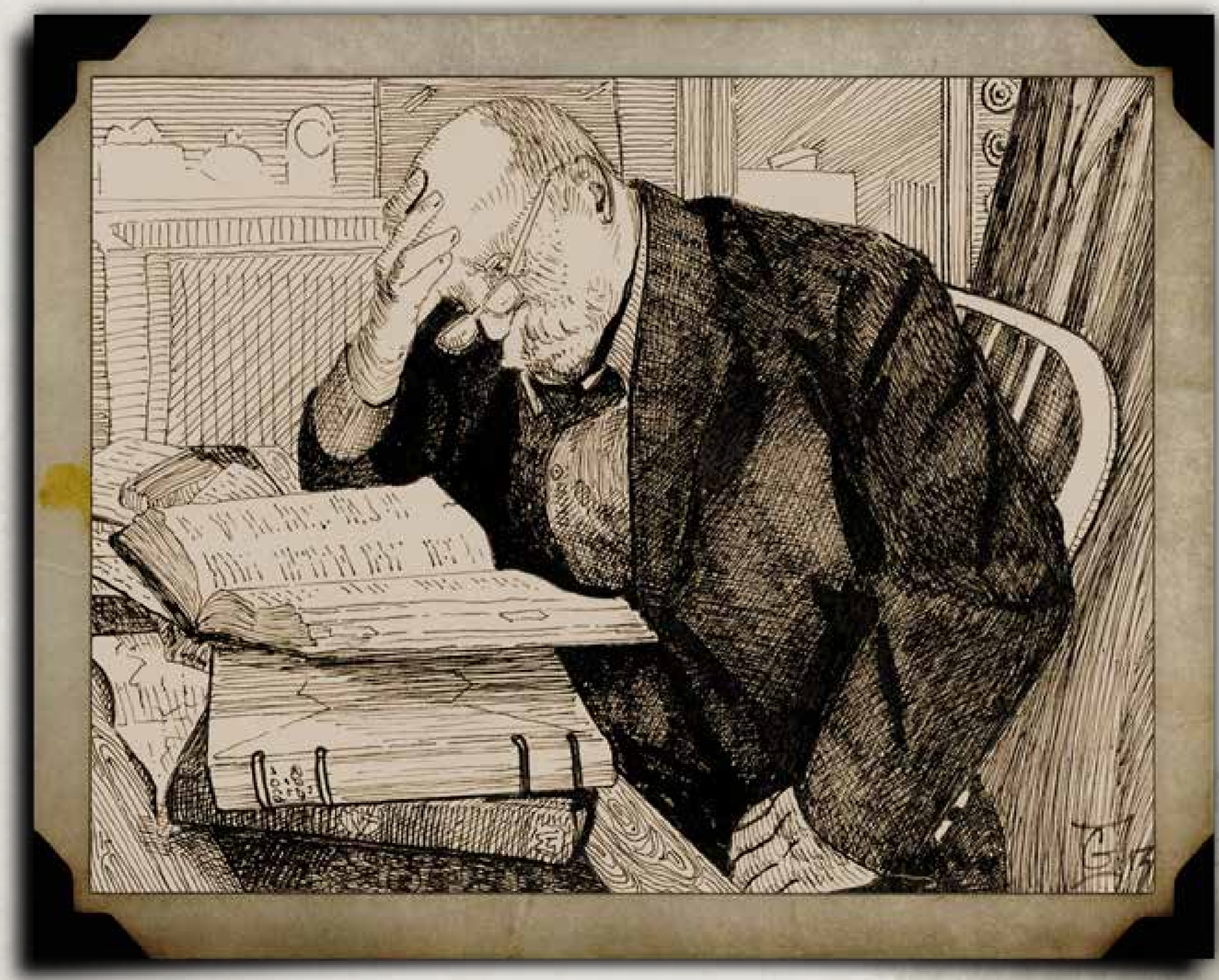
Nearly all spells and many magical artifacts also require Magic points (or POW, if that is the need), to be expended, otherwise the spell does not activate and nothing happens.

Physical components may be necessary for particular spells. Such components may be reusable; for example, the great menhirs necessary for summoning He Who Is Not to Be Named (**Call Hastur**, see page 248). Other components may be consumed during the spell, such as the drinking of space-mead.

The time required to cast a spell is variable—it may be instantaneous, a few seconds, a game minute, a game week, or longer.

The caster must know the spell and recite a sometimes complex and lengthy chant or rite in authoritative tones. Usually the caster must have complete freedom of movement, since gesture can be as important as chant.

A casting roll is required when a character attempts to cast a newly learned spell for the first time. Once a spell has been successfully cast (even if a pushed roll was required



Reading and translating Mythos tomes often takes months, even years.

to do so), subsequent uses do not require a casting roll; non-player characters and monsters do not need to make casting rolls.

A Hard POW roll is required to successfully cast a spell the first time. If the casting roll is successful, refer to the spell description for the outcome. If the casting roll is failed, nothing happens.

Following a failed casting roll, the character has a choice whether to make a second attempt to cast the spell (paying the costs a second time)—either immediately or at any time in the future—and, in doing so, push the casting roll.

If the pushed casting roll is successful, the spell works normally without negative consequences. If the pushed casting roll is failed, the spell still works normally, but dire consequences ensue for the caster. Ultimately a spell can always be cast—the casting roll gauges the harm the caster suffers in the process rather than success or failure of the spell.

The only alternative to this (other than giving up on the spell) is to go back to the source and learn the spell again from scratch—usually requiring another 2D6 weeks and a Hard INT roll. After relearning the spell, another initial casting roll may be made—this is a much more cautious approach than pushing the casting roll. This is one of the reasons why wizards seek to extend their lives—miscasting the greater spells can be a fast route to the grave!

Failing a Pushed Casting Roll

The caster must pay the cost of the spell (Magic points, Sanity points, and/or POW) multiplied by 1D6. Any overspend of Magic points is deducted from hit points—this can cause major wounds or death when pushing powerful spells.

The Keeper should add one or more of the following side effects for less powerful spells (choose or roll 1D8). Note that both the caster and others nearby can be affected.

1: Blurred vision or temporary blindness.

2: Disembodied screaming, voices, or other noises.

3: Strong winds or other atmospheric effects.

4: Bleeding—from the caster, others present, or the environment (*e.g.* the walls).

5: Strange visions and hallucinations.

6: Small animals in the vicinity explode.

7: Foul smell of brimstone.

8: Mythos monster is accidentally summoned.

For more powerful spells (those that summon gods or cost POW for example), the side effects can be worse:

1: Earth shaking, walls rent asunder.

2: Epic thunder and lightning.

3: Blood falls from the sky.

4: The caster's hand is withered and burnt.

5: The caster ages unnaturally (+2D10 years and apply characteristic modifiers, see **Age**, page 32).

6: Powerful or numerous Mythos entities appear, attacking all those nearby, starting with the caster!

7: The caster or everyone nearby are sucked to a distant time or place.

8: Mythos deity is accidentally called.

When hit points are lost as a result of overspending Magic points, the Keeper should narrate the physical harm as a part of the physical consequence of the casting.

Matthew's initial attempt to cast the "Contact Ghoul" spell has failed, and he has decided to push the roll to try again. Unfortunately, the pushed roll fails too. Matthew has 13 Magic points and 13 hit points.

The cost of the spell is 1D3 Sanity points and 5 Magic points—reduced to 4 Magic points by the Keeper because it is being cast in a moonlit graveyard. Matthew has already paid the cost twice: once for the first attempt and once for the pushed roll immediately after (leaving him 5 Magic points). Now he must pay more. A 4 is rolled on the 1D6 multiplier, so Matthew must pay 16 Magic points (4 MP × 4 = 16) and 9 Sanity points (4D3), as the Mythos power burns through him.

The Keeper describes a sound like thunder as a nearby gravestone explodes, showering Matthew in shards of stone (linking events in the story to the physical damage inflicted by the rules). Matthew must spend 16 Magic points. He has 5 Magic Points left; these are spent and he still owes 11, which must come from his hit points. Luckily, Matthew has 13 hit points and was previously uninjured. The damage reduces Matthew to 2 hit points. Matthew lost over half his hit points in one blow (a major wound) and must make a CON roll to remain conscious. When he recovers, the Sanity point loss will have resulted in insanity. The Keeper amends two of his background entries, one for the wound and one for the insanity.

As the dust settles, Matthew's friend may notice the pale humanoid figure crouching behind the remnants of the sundered gravestone. The spell worked (as it must when the casting roll is pushed)—time for a Sanity roll!

Evidence of Spells Being Cast

The damage done by a spell is probably obvious. A visible manifestation of a spell being cast may not be so apparent. If it is, one might spot a peculiar hand gesture or body movement, or notice some unusual item or necessary ingredient. In themselves, such effects will begin to establish a tone for Mythos magic, so Keepers are cautioned to keep such effects low-key. However, the effects could be wide-ranging, from hideous roars from beyond, gouts of fire, lines of electrical force, pale nimbuses and auroras of various colors, to the rushing of winds, raised hackles, ionized air, prickly sensations, the stench of sulfur, howling and hissing animals, murmuring voices, alarming moans, or whatever the Keeper thinks fitting.

Disrupted Spell Casting

The casting of a spell will be disrupted if the caster is significantly distracted (physically struck or shot, for example) during its casting.. The Keeper may consult the charts for the consequences of failing a pushed casting roll (see previous page) for inspiration on what might happen. The caster of a failed spell casting must still pay the Sanity point and Magic point costs.

Becoming a Believer

Leng, wherever in space or time it might brood, was not a region I would care to be in or near, nor did I relish the proximity of a world that had ever bred such ambiguous and Archaean monstrosities as those Lake had just mentioned. At the moment I felt sorry that I had ever read the abhorred Necronomicon, *or talked so much with that unpleasantly erudite folklorist Wilmarth at the university.*

—H.P. Lovecraft, *At the Mountains of Madness*

An investigator who comes face-to-face with a deep one or a ghoul has an experience that leaves no option but to believe in the cosmic horror of the Cthulhu Mythos. However, reading the *Cultes des Goules* while safe in an apartment with the lights on, the reader might dismiss the contents as a work of fantasy. This is the player's prerogative, but disbelief has it perils.

Whether one believes what is read or not, the knowledge is still absorbed. If the character chooses not to believe what is read then the Cthulhu Mythos knowledge granted by the book is added to the investigator's skill and maximum Sanity points are reduced by the corresponding amount, but no Sanity points are lost. In this way an investigator can accumulate considerable knowledge of the Cthulhu Mythos without losing any Sanity points at all. However, when encountering evidence of the Mythos firsthand, the investigator will realize that those accursed books held the truth! At that point the investigator becomes a believer and immediately loses Sanity points equal to his or her present Cthulhu Mythos score.

Keepers may be relieved that this requires little bookkeeping on their part. The player records their investigator's gain of Cthulhu Mythos skill as normal and it is that value that is deducted from their Sanity points when becoming a believer.

An investigator can choose to remain a nonbeliever until forced to lose Sanity points for encountering the Mythos firsthand. Viewing human corpses or torture may cause Sanity point loss, but such loss does not lead to belief in the Mythos.

A nonbeliever may read Mythos books and learn (but not cast) spells. Firsthand experience of the Mythos always calls for a Sanity roll, and the loss of one or more of Sanity points compel an investigator to believe in the Cthulhu Mythos thereafter. However, even some firsthand experiences may not convince a disbeliever; if a Sanity roll is passed for encountering a deep one (SAN 0/1D6) no Sanity points are lost and, as such, an investigator might remain a nonbeliever, perhaps rationalizing the creature as Earthly human mutation. However, meeting a clearly unearthly being or a manifestation of one of the gods of the Mythos will always be enough to rip through the façade of the investigator's beliefs.

An investigator can become a believer at any point the player wishes (and take the Sanity point loss).

"Shoot..was that a ph'ngui or a ph'nguy?"

How Sorcerers Get That Way

Though investigators rarely have the chance, sorcerers and cultists sometimes swagger around with unseemly amounts of Power (POW). Where did it come from?

When a character successfully casts a spell requiring an opposed POW roll to affect the target, this creates a chance for the caster's POW to increase through this "exercise". If the caster wins the opposed POW roll, a subsequent roll to increase his or her POW may be attempted. If the result of a 1D100 roll is greater than the caster's POW (or the roll is 96 or greater), the caster's POW increases by 1D10 points permanently.

As a reward for any Luck roll result of 01, POW can be said to have been exercised. Roll the percentile dice and if the roll is greater than the character's POW, or if the roll is 96 or greater, the character's POW increases by 1D10 points permanently.

The character may be able to arrange a gift of or a trade for POW from some Mythos deity. The rationale for this is best left to the Keeper. Such an event is likely to increase

Ernest has never encountered the Cthulhu Mythos, but found a copy of the Cultes des Goules *among his late uncle's possessions. Having finished an initial reading, the Keeper grants Ernest +4 points of Cthulhu Mythos skill and describes some of the book's contents and the magical rituals it purports to document. The Keeper then asks whether Ernest believes what he is reading. Ernest is a scientist and has no truck with this superstitious mumbo-jumbo, though he is intrigued by it. Ernest therefore loses no Sanity points as a result of his reading.*

Weeks later, Ernest encounters a ghoul while delving around the family vault, and fails his Sanity roll. In addition to the Sanity point loss for seeing the ghoul (1D6), Ernest must also lose Sanity points equal to his present Cthulhu Mythos skill at the revelation that his accumulated knowledge of the Mythos is founded on truth! Ernest loses 6 Sanity points (4 for the Cthulhu Mythos skill points he gained when reading the tome plus 2 for encountering the ghoul). The loss is potentially insanity inducing—Ernest passes his Intelligence roll and goes temporarily insane.

Cthulhu Mythos as well, and would cost additional Sanity points besides those lost in communicating with the entity.

Increasing Power does not increase current Sanity points.

Non-Mythos Magic

Other earthly magic or religiosity can be significant and can have effects in the game if the Keeper wills it. Such earthly "magick" may be real or fraudulent; this is for the Keeper (perhaps in discussion with the player group) to determine.

Mechanics and procedures for such magic should be the same as those for Mythos magic, though the means and aims of earthly magic will greatly differ. If non-Mythos magic is accepted in your game, it is suggested that you tie it to the Occult skill. Horrific deeds should always cost Sanity points.

Optional Rules

Spontaneous Use of the Cthulhu Mythos Skill

Knowledge of the Cthulhu Mythos not only allows a character to learn and cast spells, it also allows someone to improvise magical effects akin to spells. This is resolved in the same way as any regular skill use. The player first states an aim; the Keeper then considers if the aim is acceptable, suggesting a lesser aim in preference to blocking the player's proposal if possible.

The default difficulty level for use of the Cthulhu Mythos skill in this way is Regular. Alternatively, if the character is using their Cthulhu Mythos skill to affect a target that is resisting them, treat this as an opposed roll between the caster's Cthulhu Mythos skill and the target's POW; no further POW-versus-POW roll is required. In addition, the Keeper must decide on a cost in Magic points and Sanity points. The Keeper should gauge the cost and make it similar to a comparable spell. See the guidance in **Chapter 11: Playing the Game**.

The cost and consequence of pushing the Cthulhu Mythos skill roll and failing are the same as those for failing a pushed spell casting roll. The Keeper may allow the player's aim to be achieved when a pushed roll is failed, however this is not guaranteed as it is for a spell.

Unlike casting a spell, using the Cthulhu Mythos skill to achieve a given effect must be rolled for every time.

Some illustrations of spontaneous Cthulhu Mythos skill use:

To cause physical harm to one target: the caster chooses the number of Magic points expended, and loses half that number of Sanity points. To be effective, the caster needs to beat the target in an opposed Cthulhu Mythos versus POW roll. If the caster wins the roll, the target takes damage equal to the number of magic points expended. Nelson extends his hand and screams, "Die!" The veins on his arms bulge and turn black, and he focuses on the approaching beast. Nelson's player spends 8 Magic points and 4 Sanity points, and then makes a Cthulhu Mythos skill roll, getting a Hard success (below half his skill). The Keeper makes a POW roll for the target, achieving a Regular success–Nelson wins. The Keeper describes the beast's veins erupting in a mess of gore and deducts 8 hit points.

To banish a monster: the caster spends Magic points equal to one-fifth of the monster's POW and 1D3 Sanity points. The caster must then succeed in an opposed Cthulhu Mythos versus POW roll against the monster. Enoch stands silently with eyes closed as the dark young of Shub-Niggurath stomps out of the tree line. Enoch has only 14 Magic points and must expend 18 to attempt to banish the monstrosity. He does so; taking 4 hit points of harm (the excess Magic point cost is paid in hit points). He whispers strange words to the beast, uncaring of the bloody tears that are flowing from his now open eyes. Enoch's player makes a Cthulhu Mythos skill roll, getting a Regular success. The Keeper makes a POW roll for dark young, achieving a Hard success–the dark young wins. The Keeper tells how the dark young strides towards Enoch, who lacks the Magic points to push the roll and so turns to flee.

To commune with the recently deceased: costs the caster 10 Magic points plus 1D10 Sanity points. The effects last a few rounds. Charlie dies just as the investigators get to him. "Tell us who killed you," they ask him, but it is too late. Placing her hands on Charlie's chest, Violet implores Charlie to speak. Violet's player spends 10 Magic points and 3 Sanity points, and then makes a successful Cthulhu Mythos skill roll. The Keeper explains, "You hear Charlie's words croak from Violet's throat…" The other players can now talk with Charlie for a few rounds. The Keeper decides enough has been said and says, "Blood begins to bubble up in Violet's throat. Violet you're back! But you feel cold, so cold!"

Laurence (Daphne's investigator) is sure that the ancient stone tablet he holds can yield valuable information, yet he lacks the arcane knowledge required to unlock its secrets. Daphne looks at the Keeper and asks, "What if I try to use my Mythos knowledge to find a way?"

Keeper: "OK, what are you doing?"

Daphne: "Holding the tablet and staring deeply into it, mumbling under my breath."

The Keeper considers that it would be cool if Laurence could unlock the knowledge in the tablet, as it would move the game on nicely.

Keeper: "OK, it'll cost you 3 Magic points and 1 Sanity point—give me a roll."

Laurence has 14 Cthulhu Mythos, Daphne rolls 84—a failure. Nothing happens.

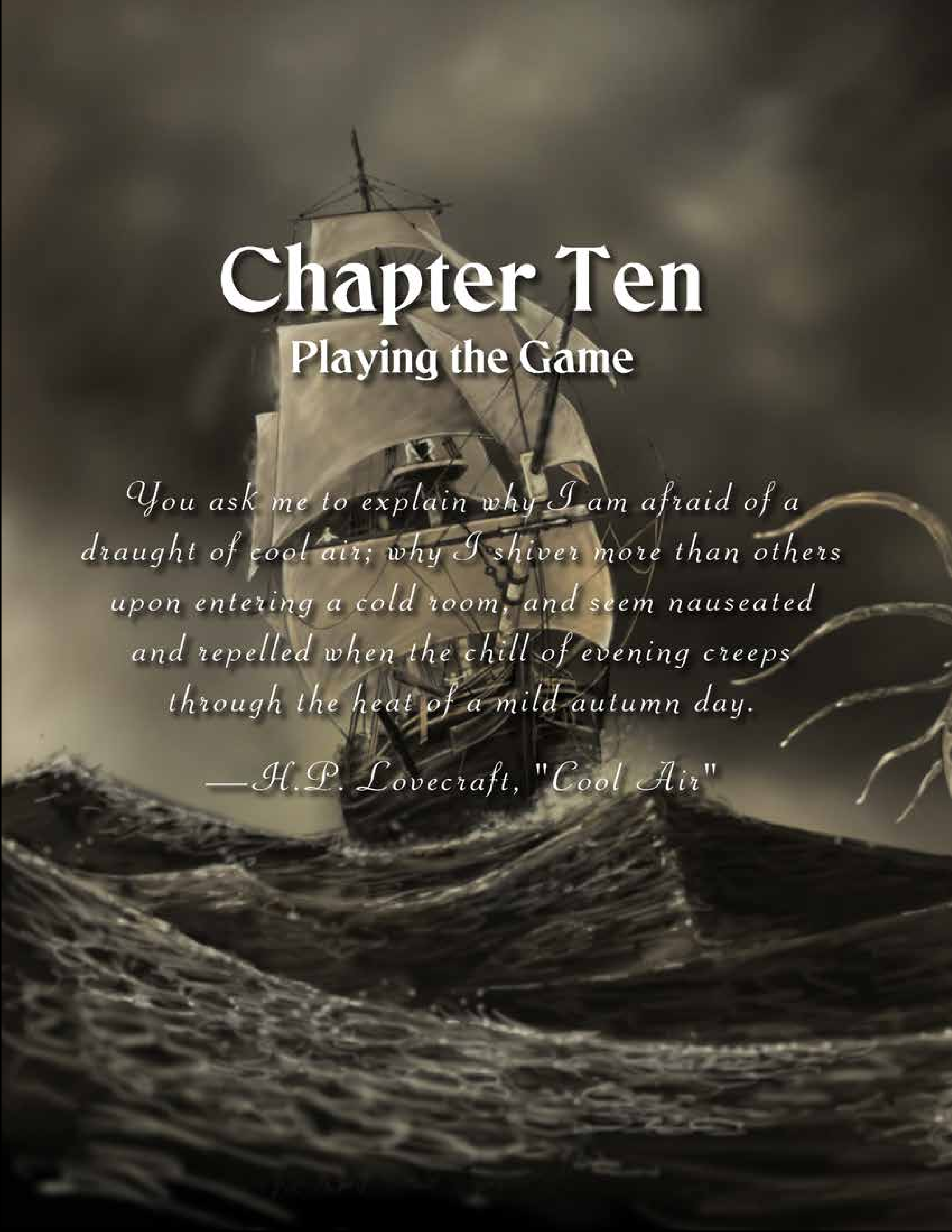
Daphne considers: "Bother! I go outside, under the moon and start yelling out the names of all the Mythos gods that I've read about and try to open my mind to the tablet."

The Keeper likes the sound of this and agrees to a pushed roll. Daphne crosses off another 3 Magic points and 1 Sanity point.

Daphne fails again, with a roll of 34. Laurence will have to suffer the consequences. She rolls 3 on 1D6 for the multiplier (see **The consequences of Failing a Pushed Casting Roll***, page 178), so Laurence must lose another 9 Magic points (3 × 3) and another 3 Sanity points. Laurence has now spent 15 Magic points, which is more than he possesses, so he loses several hit points as well, leading the Keeper to include physical harm as part of the consequence of failing the pushed roll. Whether Daphne gains any insights is up to the Keeper.*

The Keeper describes the consequence: "You are squeezing the tablet so hard that the skin on your hands begins to blister and split. Blood starts to seep out. It crawls across the tablet and begins to form letters. You stare intently at the letters as they form words. You can read the words, they say…"

The Keeper decides to grant Daphne some insight into the knowledge held within the tablet, but at quite a cost to Laurence's health and sanity.



Chapter Ten

Playing the Game

> *You ask me to explain why I am afraid of a draught of cool air; why I shiver more than others upon entering a cold room, and seem nauseated and repelled when the chill of evening creeps through the heat of a mild autumn day.*
>
> *—H.P. Lovecraft, "Cool Air"*

Being the Keeper can be immensely rewarding; you get to make a lot of decisions about what happens during the game, present the mystery to the players, and portray numerous non-player characters and monsters. You will also be the final arbiter of how rules are applied, and this chapter contains advice and guidance intended to help you use those rules to best effect.

Before reading this chapter make sure you have read chapters 4-10.

New Keepers

When you act as Keeper you become the game moderator. Whether you are using a published scenario or creating one of your own, you alone know the story plot and the likely outcomes and solutions. Your job is to present the mystery and story during play, incidentally playing the roles of monsters and sinister or ordinary people that the investigators meet. You have the responsibility for preparing and running the scenario without bias. Above all else, you should listen to your players and react to what they say and do.

Having a good understanding of the game and the rules is essential in enabling you to answer player questions and to be able to present the material fairly. You will find individual monster and spell descriptions in other chapters—you don't need to memorize this information, just be familiar with it.

With the purchase of this book and some dice, you have everything needed to play *Call of Cthulhu*. It is recommended that you start with either *The Haunting*—in the *Call of Cthulhu Quick-Start Rules*, a free download at www.chaosium.com, or **Amidst the Ancient Trees** (page 346). These scenarios have been specifically presented for new Keepers, with advice dotted throughout the text. Pick one to play, read the scenario through, and then invite some friends over to play. Have them create investigators together—be sure to have the relevant sheets printed out or photocopied in advance.

Summarize the rules for your players. Don't try to explain every rule in detail—just give them a brief overview and then address specific rules as they arise in play. Once everyone is ready, introduce the scenario and work your way through it.

Do not be concerned if you make some mistakes the first time around. When you have finished playing, read through the rules and this chapter again. After having run one game, the rules and advice will make a lot more sense. You will continue to hone your "Keepering" skills over a number of games as you become more familiar with the game.

When meeting prospective players for the first time, try to arrange to meet in a safe public place such as a cafe or bar. Don't give out your phone number or address to anyone until you get to know them.

Experienced Keepers

The Call of Cthulhu roleplaying game has been around for over 30 years, so many of you reading this will be old hands when it comes to running the game. You will have noticed that this edition presents some modifications to the rules and this chapter is intended to offer advice on how to integrate these changes into your game.

You may wish to invent your own scenarios—that's great, but it's probably best to start with the ones in this book or consult one of the many *Call of Cthulhu* scenario supplements available. Published scenarios can be a great source of information about crafting a story into an adventure, as well as providing an insight into how the game can be played.

Finding Players

Okay, so you've got the *Call of Cthulhu* rulebook and some roleplaying dice, and you're ready to run a game—except you've got no players! What can you do?

Here are a few ideas to get you gaming:

Talk to your friends. Show them the rulebook and tell them about how cool the game sounds. Perhaps get them to read one of Lovecraft's stories to see if they like it, preferably a short one like *The Outsider*. You could also ask family members to try the game. Essentially, you only need a Keeper and one player, but if you can get two or three players together then that's ideal.

Ask in your local hobby store or put a notice up. Talk to the staff in the hobby store and ask if there is a game of *Call of Cthulhu* you can join—many stores have gaming rooms where people can get together to play. Perhaps a group is looking for a new player? Failing that, ask if you can put a notice up saying that you want to start a *Call of Cthulhu* game and need players.

Many schools, colleges, and universities have roleplaying societies and groups. If there's not one where you are, perhaps you can start one. This can be a really good way to meet like-minded people.

Go to a local gaming convention. Gaming conventions come in all shapes and sizes, and they are held all around the world. Perhaps your local gaming store can point you in the right direction. Conventions provide the opportunity to meet new people, make friends, and play games. Even though you might not find anyone local to you, you'll have the chance to play games and get some experience before starting your own group.

Look online at Cthulhu gaming sites. Look at www.yog-sothoth.com and www.mu-podcast.com, where people from all around the world discuss *Call of Cthulhu*.

Preparing to Play the Game

The purpose of roleplaying is to have a good time—that should not need saying, but as with any hobby, some people get so caught up in the moment that they lose sight of this most basic of requirements.

Some tips for creating atmosphere in your games:

Try to play in a room where there is no one but the gaming group; having your daughter running around the table or your brother watching football on TV in the same room is not going to help!

Set up the gaming area appropriately. Close the curtains and dim the lights a little (remember you still need to be able to read the scenario and the players need to be able to see their investigator sheets and the dice). Using low-light lamps, LED penlights, or candles can be very effective—but never leave lit candles unattended!

Turn cell/mobile phones to silent (or preferably turn them off) for the duration of the game. Likewise, put away the computers and tablets—everyone's focus should be on the game. Being distracted by electronic devices is a surefire way to dispel any sense of atmosphere.

Suitable music playing low in the background can be great for establishing a mood. Avoid pop and rock songs as familiarity and the sudden changes in tempo and volume can work against you. Look for atmospheric classical music or soundscapes of electronic music. Published music especially written for horror roleplaying games can also be purchased. Period music (appropriate to the scenario) can also help, such as twenties jazz played at a low volume.

Setting the Tone

Consider what sort of game you want to run. You can aim for high tension, over-the-top schlock horror, or a pulp-action romp. Having said that, the default mode for this game is intended to be horror with some action scenes thrown into the mix.

You should decide, as a group, whether the game is to be serious or jocular. Comedy and horror are good bedfellows and the switch from one to the other is used to great effect in many movies. However, too much comedy lessens the horror. The way that you act (as Keeper) reinforces or undermines the tone. As Keeper, you may find that the players take their lead from you, not only in what you say, but how you behave. You may set the scene and build the pace and the tension, only to have a player make a joke remark and for everyone to fall about laughing, breaking the tension and ruining the atmosphere. Shared jokes and laughing are important, but as the game draws to a climax, so too should the horror.

If you are seeking a more intense gaming experience, talk to your players about atmosphere and tell them at the start of a gaming session that tonight's game will be more enjoyable for all if you can work together on building and maintaining a good atmosphere. Some groups use the first 30 minutes of a gaming session to share news, tell jokes, and relax—getting this all out of the way before the game begins. Try to draw a clear line between "social" time and "game" time.

Investigators don't always sleep easy.

This is a horror game and you can expect players to enjoy being scared; however, people have differing views of what is acceptable, and these limits should be discussed before play. Ask your players if there is anything that they definitely do not want to see in the game. The answers can be quite unexpected; one player may be fine with everything except violence to animals, for example. Establish the level of their objection and either avoid the topic entirely or use the dramatic effect of "fading to black" when it occurs in play.

Distasteful Historical Themes

Distasteful issues may arise during the game. You may feel that your portrayal of fictional prejudice and bigotry is worthy of an Oscar; however, another player may find it offensive. The world was a very different place in the 1920s. Behaviors most of us would find repugnant today were ordinary and acceptable then. Racism, xenophobia, religious bias, and sexual discrimination were part of everyday life and often loudly espoused. Many laws systematically supported segregation and discrimination of every sort, and social forces of great power underwrote that legislation.

Scenario authors and Keepers can choose to ignore social history as not germane, or decide to incorporate specific elements into their plots. Both approaches can be found in published scenarios. Ultimately how you play it is up to you and your group, but if you are going to use themes of discrimination in the game, it is strongly recommended that you discuss the issue early on.

Investigators can come from all manners of backgrounds

Creating Investigators

Creating an investigator is straightforward—just follow the rules in **Chapter 3: Creating Investigators**. There is plenty of supplementary information on period settings and professions that can help the players expand and flesh out their investigators. A good place for more information is in the numerous *Call of Cthulhu* source books published by Chaosium, especially the *Investigator Handbook*, as this includes a lot of extra information and options for players.

Advising the Players

Once you are familiar with your scenario it is time to brief the players so that they can create suitable investigators. For a standard scenario the players can be presented with an initial premise:

- The date and location of the scenario.
- A basic description of how the scenario begins.
- Suggested professions suitable to the scenario's premise.
- Suggestions for how the investigators know each other.

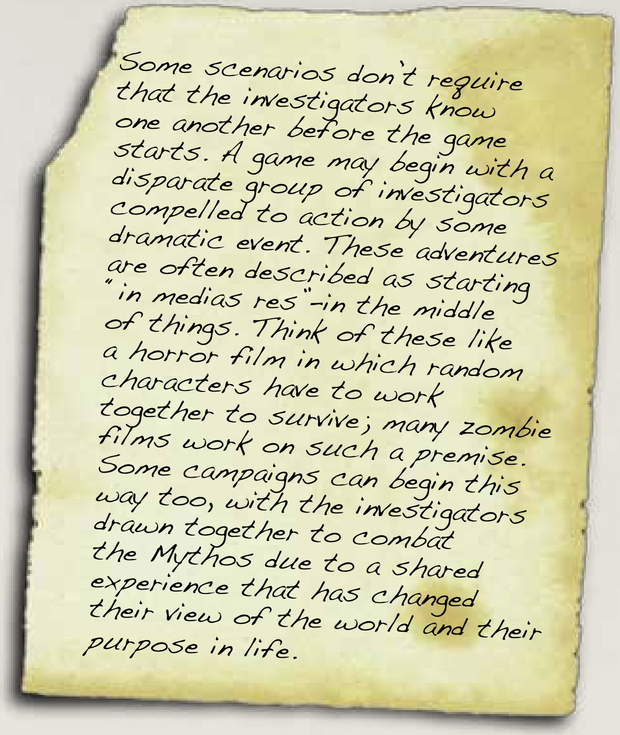
The more information the players have to work with, the better they can create investigators who will be tied into the plot and possess motivation to follow the story path.

There may be quite a lot you can say about the initial premise without giving away too much of what is to come. When discussing the initial premise, you might consider telling the players information that would be unknown to their investigators at the outset of play

> *You're about to run* Amidst the Ancient Trees, *the first of the scenarios at the back of this book. You deliver the premise thus: "The story is set in Vermont, 1925. There's been a kidnapping and a call is out for posses to head into the woods in search of the missing girl. You'll probably want at least one outdoorsman or hunter among the group. Most likely you'll all be concerned locals, but if you want to be from out of town, you could be. How you know each other, if you do, is up to you."*

Investigator Groups (I): Integrated Investigators

Try to throw out as many "hooks" as possible in your initial premise. One way to involve a player is to place a family member or friend in jeopardy; for example, "Your investigator's brother has been murdered." That's fine, but some players may not feel affected by the death of a fictional relative. However, if you volunteer the story-hook as a question to the players ("There's been a murder—tell me who's been killed"), a player may suggest the link ("Could the deceased be my brother?"). When the motivation is coming from the player, you can be sure it will hold a lot more emotional



Some scenarios don't require that the investigators know one another before the game starts. A game may begin with a disparate group of investigators compelled to action by some dramatic event. These adventures are often described as starting "in medias res"—in the middle of things. Think of these like a horror film in which random characters have to work together to survive; many zombie films work on such a premise. Some campaigns can begin this way too, with the investigators drawn together to combat the Mythos due to a shared experience that has changed their view of the world and their purpose in life.

resonance for that particular player than something you impose.

This exchange works both ways. Just as the player should pick up on story-hooks that you provide, you should pick up on what the players say about their characters. The players are encouraged to come up with interesting backstories for their investigators, and you should listen to what the players say and try to weave it into your existing story. These story-hooks might be listed as investigator backstories or be implied by the choice of profession or skills.

Weave the investigators and the plot together wherever possible. This may feel contrived at times, but good drama is often a contrivance. Consider the cast of non-player characters in the scenario. How many of them could be family members, friends, enemies, or associates that the players have mentioned in their investigator backstories? You may have some detailed non-player characters prepared as part of the plot—consider if any of those non-player characters could be played as investigators. Don't allow the non-player characters to outshine the investigators.

Ask the players questions about their investigators—their backstories, aspirations, friends, and rivals, and take note of any replies that might be incorporated or noted for use later. Alternatively, you might suggest amendments to be made to an investigator that will integrate them more closely to the plot. As stated earlier, this is a two-way process and everything is mutable at this stage. Get it right now and the game will flow more smoothly.

Many of the details in your scenario, such as place names and character names, can easily be changed without affecting the core of the scenario. Incorporating names and other details that the players come up with can make those elements of the scenario feel more real to the players, and produces a more collaborative story to which everyone has contributed.

Nick says his investigator grew up in a rural area but has since moved in search of work. Someone suggests a travelling salesman and Nick likes the idea. The Keeper asks Nick to say a little more about where he grew up and what his village was called. Nick states that his investigator grew up in a small town called Tingewick. The Keeper immediately changes the name of the town in the scenario from Bennington to Tingewick. The Keeper asks a few more questions of the player. "Who do you remember? Any childhood friends, enemies, teachers, etc.?" The Keeper incorporates some of Nick's responses into the plot. Rather than adding new characters, the Keeper simply changes some pre-existing non-player characters to fit those offered by the player. Nick mentions a girl his investigator was sweet on, and the Keeper immediately latches onto this and has her be the kidnap victim (adjusting her age accordingly), asking the player for the girl's name (again, changing this detail in the scenario to fit the player's contribution).

Investigator Groups (II): Random Investigators

Some scenarios, especially "one-shots," will work with a random mix of investigators. In this case, simply allow each player to create an investigator, then find a way of bringing them together and a reason for them to engage with the scenario. The benefit of this approach is that players get free rein to make their investigators however they wish. This can work well in a scenario that takes random people and throws them into a situation, but is not so good for a more open-ended investigative scenario or campaign where the players would struggle for a reason why their investigators would work together.

All the Keeper tells the players is that the scenario is set in the modern day and that they can create whatever investigators they wish. The players end up with a group consisting of a frail Archaeologist, a French dancer, an ex-KGB agent, and a middle-aged American housewife. The Keeper smiles and tells them they are all on a transatlantic flight as the game begins. At this stage the investigators don't even know each other, but the isolation of being 27,000 feet up in the air throws them together for the scenario. Fun will no doubt be had through the clash of personalities. If they survive the scenario, it would seem unlikely that they would ever have cause to meet again, let alone team up to carry out future investigations.

Investigator Groups (III): Pre-Generated Investigators

You can create the investigators before play and then distribute them among the players. This approach works well for games where play is restricted to a set time slot, such as at a gaming convention.

Try to remember the following factors when designing investigators for other people:

Archetypes are quickly accessible: The grizzled ex-cop, curious reporter, etc.

Balance: Try to balance the group so that each player will get a turn in the spotlight. Consider the requirements of the scenario in terms of skills and plot-hooks, and share these with the investigators. Avoid basing the scenario around one investigator, as this may leave the other players feeling they are playing mere cameo roles. Presenting balanced investigators does not require that every investigator be equally good at all things. Just be sure that each investigator has strengths that will come into play; one investigator might be good with their fists, while another is strong academically.

Backstory: Write a backstory for each investigator, but don't write too much because some players may struggle to remember or make use of backstory information. If the scenario depends upon a particular investigator knowing certain information, be sure to make it very clear to the player—don't hide it in a large body of text. Be sure to allow players time to read and digest their backstories at the start of play, and consider using bullet points to summarize essential information.

Unallocated skill points: Consider leaving some skill points unallocated to allow each player to customize their own investigator.

Tell each investigator what he or she knows about the other investigators: You may also want to provide a brief résumé for each investigator, listing what he or she knows about the other investigators, though this is not essential. If you do write one, it should be partial, being based on that particular investigator's point of view—an individual's perception of a particular person can conflict with another's, or be wholly mistaken.

Say what they know, not how they feel: Rather than dictating how an investigator feels in their backstory, tell the player the "facts" as their investigator perceives them, and let the player decide what is true and how they feel about it.

> *In place of, "You bear a grudge against Trevor who stole your girlfriend," simply write the facts as that investigator understands them, "Trevor stole the affections of your girlfriend". It's then up to the player to decide how his or her investigator feels about losing his girlfriend and what effect it has upon his relationship with Trevor.*

Write reciprocal backstory information: If you write a statement for one investigator regarding another, be sure to write a reciprocal statement on the other investigator's sheet. As already stated, different investigators may perceive different versions of the same truth.

> *If one investigator (Brian) is told, "Trevor stole the affections of your girlfriend", it is important that Trevor's player also be told about this. This might take a slightly conflicting form: "You're friends with Suzie. She used to go out with Brian until she got bored with him".*

Approving the Investigators

Take a few minutes to look over the investigator sheets. Ensure the players have completed their investigators correctly (have skill points all been spent?) Then note down a few details about each investigator along with names, occupations, APP, Credit Rating, and any key aspects of their backstory that catch your attention.

Key information can be summarized in a reference chart, using the format at the bottom of the page.

Avoid being unnecessarily harsh when reviewing investigators; remember that regardless of how skilled or well-armed an investigator may appear to be, the monsters of the Cthulhu Mythos will always be more powerful.

Name	Profession	APP	Credit Rating	Backstory	Notes
Todd Rahman	Private Eye	65	30	Buddhist. Runs Rockwell Investigations in NYC.	Police issue handgun.
Pat Swift	Ex-Athlete	75	20	Health-food fanatic. Proud of his sporting trophies. Worships the New York Yankees. Todd Rahman saved his life and he now works for Todd.	Loves his elderly mother.

Creating New Occupations

If none of the published list of professions fit your requirements when creating investigators, or if you simply prefer, just choose any combination of eight skills that best fit the investigator's occupation. Don't forget to determine a range for Credit Rating. This is a quick and easy method, allowing for spontaneity and speed.

Linking Investigators When Playing Subsequent Scenarios

The advice offered above for tying characters to the scenario may work well enough for their first adventure, however this can become labored if overused. If you are running unrelated scenarios with the same investigators, a good reason is required for them to be repeatedly involved in foiling the plots of the Mythos. A deceased uncle is all very well for one plotline, but what about next time? Just how many murdered relatives can one investigator have?

Many scenarios are conceived and written as an interesting story, with the investigators added on afterwards. Some form of motivation must be chosen as a reason for the investigators to connect with the plot.

Common motivations include:

- **Employment:** The investigators are professionals available for hire.
- **A social connection:** A friend or member of an investigator's family, who is integral to the plot.
- **Personal gain:** A chance to find fame or fortune.
- **Altruism:** Saving others, perhaps even saving the world itself.
- **Moral code:** Battling evil as a result of personal convictions.

The investigator's background is there to help in this respect. The initial backstory written by the players serves to build their characters and define their connections to the world. The entries that you add or amend during play should provide connections between that character and the Mythos, especially those that are the result of madness. Try to word backstory entries in a way that might push the character to pursue the Mythos, such as:

- An insatiable appetite for knowledge that man was not meant to know.
- You cannot rest until the Cult of the Black Pharaoh is destroyed.
- Every night you dream of a sunken city; you hear voices calling your name.
- The answer must lie in the *Necronomicon*.

Non-Player Characters (NPCs)

The players control their investigators; the Keeper controls everyone else in the world, known as non-player characters. These can come into the game in a number of ways.

You may find that players suggest ideas for non-player characters when making their investigators: relatives, colleagues, friends, or enemies. Refer to the investigators' backstories for these and take careful note of any details for later incorporation into the scenario.

Investigators may establish contacts during the game (see **Contacts**, page 97).

Your plot will include some key non-player characters—the villains!

The game will inevitably lead to encountering new non-player characters. Every street, every bar, every library has people in it for the investigators to talk to.

The important non-player characters in published scenarios will have their characteristics and a selection of skills already drawn up; however, there are always non-player characters the investigators will wish to speak to in addition to those already prepared. You may need to come up with skills and characteristics for these improvised non-player characters as required during play—and this can easily be done. Of course, you will only need skills or characteristics for your non-player characters if they are opposing an investigator in some way—often you can just play the interaction without concern for any skill values or numbers.

When an investigator makes a skill roll versus a non-player character, you will need to establish whether the difficulty level for the player is Regular, Hard, or Extreme. To do this, consider the skill or characteristic being used in opposition by the non-player character. As Keeper, you should make a swift and arbitrary decision whether a particular skill or characteristic is a key aspect of that character's profession. If the skill or characteristic directly relates to the non-player character's profession, then it would be rated at 50% or higher, and thus the difficulty level should be Hard. If this

Walter is creeping about in an old mansion when he hears someone coming and wants to hide. As the door opens, the Keeper asks for a Stealth roll. The Keeper figures that the opposing factor would be the Spot Hidden skill of the approaching non-player character. In this case the non-player character is a maid. The Keeper doesn't have any statistics for the maid, but her profession does not imply or require a high Spot Hidden skill, thus the difficulty level is Regular (requiring a roll equal to or less than the investigator's Stealth skill). If the person entering were a police detective, the difficulty level would be Hard (requiring a roll equal to or less half than the investigator's skill), as Spot Hidden can be assumed to be a key aspect of the detective's profession.

is not the case, the skill is below 50%, so a Regular difficulty level is set. Only in truly exceptional circumstances should the difficulty level be set to Extreme (few non-player characters will have even a single skill of 90% or above).

If combat rolls are called for, arbitrarily assign some combat values on the spot: average Joe (unskilled) 25%; barroom brawler or hired thug 40%; trained killer 70%.

While prepared non-player characters will be provided with notes for you to interpret, ad-hoc non-player characters won't have their personalities and goals predetermined. How you play these characters is up to you, but if you wish to introduce a random element, refer to **Non-Player Character Reactions to the Investigators** (see following page).

Roleplaying Non-Player Characters

Roleplay is at the heart of this game, and it's your job as Keeper to reinforce this. While the players get to play one character each, you get to play everyone else, and the key thing is that you roleplay the non-player characters. Rather than telling the players what they learn from the barman, take the role of the barman yourself. Try to alter your voice, perhaps speaking with an appropriate accent or changing the tone and volume of your voice. Don't be afraid to act the part, using gestures and mannerisms to help the players build a mental image of the person they are interacting with.

It's common for players to view the Keeper as being in charge of the game and as such they will look to you for how to play, modeling their performances on yours. Some people are a little shy, but when they see and hear you talking "in character," they will feel encouraged to do likewise. Teach by example and reward them for getting into the spirit of the game. If a player really gets into character and makes a strong argument, then you might reward the player by forgoing a Persuade roll, or at least lower the difficulty level of the roll. Don't feel compelled to reward strong roleplaying every time; roleplaying is enjoyable in itself and shouldn't require constant reward.

When possible, try to bring previously established non-player characters back into play. Doing this builds the feeling of consistency and continuity. Consider how television shows do this. When investigators want to know the word on the street, they may visit the same bar where they are familiar with Bernie the barkeep. Bernie soon becomes a character in his own right and his story becomes entwined with that of the investigators. Placing non-player character contacts at risk will provide further motivation for the players. When the players hear that cultists picked Bernie the barkeep as a sacrifice to their dark god, it's going to be more meaningful than if it were just an unknown victim.

Remember to present non-player characters in a believable way. The use of accents and mannerisms can quickly establish a character's personality in the minds of the players.

Roleplaying Hooks

Everybody wants something. Have non-player characters approach the investigators with requests, demands, and problems. Consider how events in the story might create problems for non-player characters. These non-player characters will want help with their problems and, wherever possible, you should direct their requests for help to the investigators. If a non-player character has something the players want, the non-player character will probably want something in return.

As an aid to presenting non-player characters in play, list two or three of these "roleplaying hooks" alongside each of the key non-player characters in your scenario. The hooks are more than personality traits or clues; they are plot drivers that allow the non-player character to hook an investigator like a fish on a line. Your players will soon be pulled in multiple directions by various hooks and if most of these hooks are rooted in your core plot then your story will become more layered and engaging.

The Keeper has noted the following roleplaying hooks for Parkin Withers (NPC):

- *Parkin's business (and possibly life) is under threat from the mob—he desperately needs help.*
- *Parkin knows that Ephraim Smith is a cultist and will seek some form of reward or recompense from the investigators in return for this information.*

Harvey Walters regularly stops to chat over a drink with Parkin Withers. Harvey wants to know how Parkin got his black eye, and Parkin explains how a man is extorting money from him. Parkin wants Harvey's help. The Keeper knows that this mystery man is tied in with the plot, as part of a local gang associated with a cult. If Harvey takes the bait and offers to help Parkin, the plot is progressed.

Parkin also possesses information pertaining to Harvey's investigation, but in return he wants a package delivered. "It's nothing suspect, but whatever you do, don't open it…"

Presenting the Authorities

The Keeper should define the function and purpose of a given authority in the context of the scenario. A sheriff or a judge, for instance, can be a great help or a great obstruction to an investigation; perhaps by controlling access to evidence, the non-player character may willfully pursue personal theories concerning a crime rather than cheerfully adopting the ideas of the investigators, and may even blindly order the arrest of the investigators as suspects, or hold them as material witnesses.

Uniformly portraying authorities as sleazy opportunists, corrupt fools, and rigid bumpkins enforces a cliché that can corrode the heart of the game. *Call of Cthulhu* assumes that humanity and human civilization considers itself worth defending and saving. However bad humanity can be, the Mythos is far worse. Since investigators risk their lives to save such people, some authorities must be shown to be worth the struggle. The truth is that some are and some are not. If the investigators encounter authorities with well-rounded characters, freely capable of good and bad, they can make up their own minds about the value of society.

Non-Player Character Reactions to the Investigators

You decide how non-player characters react to an investigator; however, if you want to test the non-player character's reaction to an investigator, you can make a concealed roll using either the investigator's APP or Credit Rating. Which one you use is determined by the situation and the non-player character; ask yourself whether wealth or looks is more likely to influence the particular non-player character? If you are unsure, use the higher of the two. It's a good idea to take note of each investigator's APP and Credit Rating skill at the start of the game.

To perform the test, roll 1D100 and compare it to either the investigator's Credit Rating or APP. If the dice result is below the target number, the reaction is positive; otherwise the reaction is negative. How you portray a positive or negative reaction in play is up to you. An initial negative reaction should make the investigator's life more difficult, especially if the player's intention is to befriend or influence the non-player character. This test is intended for use with non-player characters who have no outstanding reason to like or dislike the investigator.

Harvey Walters enters a police station late at night. The place is busy with arrested late-night brawlers and drunks. The Keeper wants to randomly determine the desk sergeant's reaction to Harvey; the desk sergeant is more likely to be impressed by wealth than looks and so Credit Rating is more important in this instance than APP. Harvey has a Credit Rating score of 41. The Keeper rolls 83—well above 41, indicating a failure and thus a poor reaction. Harvey will get short shrift from this overworked and already agitated officer.

Playing Within the Limits of Character Knowledge

When roleplaying non-player characters, remember that they don't know everything that you know as Keeper. It's easy to make non-player characters infallible, but it can be a lot more fun to play up their flaws. Non-player characters can make mistakes, misunderstand, and fail just as readily as the investigators. Cultists are only human, so let them make human mistakes too. Their mistakes may serve to further confound the players, who may seek some rationale for the non-player characters' curiously mistaken activities.

Using Props to Present NPCs

Games of *Call of Cthulhu* can feature a wide variety of non-player characters—that's before we even get to the monsters! Keeping track of who's who can be daunting for both the Keeper and the players. Preparing some simple props ahead of the game can help.

A quick and easy way to differentiate between non-player characters is to find a portrait for each of them. Most published scenarios include a drawing or photograph of each of the important non-player characters that the investigators will meet. Having a copy of these allows you to show the players who they are speaking to. If you are running a scenario of your own design or one where images of the non-player characters are not provided, a quick search on the Internet can provide a range of suitable character portraits for you to print and cut out. Try looking at websites featuring people of the period in which the game is set. For example, galleries of 1920s film stars are available and provide a perfect resource for Keepers.

Prepare a List of Names

You will have to name non-player characters during play. It's a good idea to have a list of names ready so that you can pick one with ease rather than fumbling around only to come up with a common name such as "Bob". Fumbling for a name is a sure sign to the players that the character is not central to the plot, and you should try to make all non-player characters feel equally real. Using names appropriate for the place and period gives an increased sense of realism. Once you've decided that the owner of the Castle Stahleck is called Fabian Azoth, you simply make a quick note alongside the name on your list for future reference.

Pick-Up Non-Player Characters

As previously stated, players play their investigators and you play the non-player characters. Occasionally a situation may present itself in which it is possible to hand a group of non-player characters over to the players' control, thus allowing the non-player characters to be played by the players (temporarily replacing their investigators) for a time.

The investigators have managed to persuade the police that a SWAT team is required to assault the cult's hideout. Rather than simply telling the players the outcome of the operation, the Keeper decides it would be fun to allow the players to play members of the SWAT team for the duration of the mission. This is especially effective, since the role of the non-player characters contrasts with that of the investigators. Playing a combat-trained, well-armed professional provides a major change of pace to a player whose investigator is a college professor.

Pick-up non-player characters don't require a full character sheet; indeed, the less you give the player, the freer the player may feel. Sometimes it is easier to improvise around a simple archetype than to portray a fully detailed character. A simple index card with a name, profession and a few key characteristics or skills is enough for one scene—fill in any other statistics as they are called for. If it's a combat scene then combat skills, weapons, and hit points should be detailed in advance or quickly generated in play.

Playing a non-player character allows the player to "see" through the eyes of a character that is not his or her usual investigator and discover things that the player would otherwise be unaware of. This conflict of knowledge happens all the time in roleplaying—every time the investigators split up, a player may hear about things that are not being perceived through his or her investigator. The latter is easily overlooked as it can be generally assumed that fellow investigators fill each other in on what they have discovered. How you and your players deal with knowledge gained when playing pick-up non-player characters is up to you. This technique of playing other characters can be used to build tension and boost the horror.

The Keeper gives the players some pick-up non-player characters to play—a group of students living in a shared house. The players don't know anything about the house or the non-player characters, and they just play the characters as they see fit. Only one scene is played out, in which one of the pick-up non-player characters is possessed (at the Keeper's direction) by some supernatural force and murders his companions. The players love the scene as it is quick and gruesome! What's more, their investigators are not under threat, so the players can relax and enjoy the action without fear that their main character will die.

The players then return to playing their investigators with no idea how the pick-up non-player characters link in with their story. However, while following up a future lead, the investigators are invited to dinner by a town councilor. While roleplaying the dinner scene, the Keeper drops hints to the players that this is the very house in which the earlier murder scene took place. The players know what is happening but their investigators do not—this dichotomy increases the tension. As the penny drops, the Keeper mentions how quiet the councilor has become and how his face changes as he takes hold of the carving knife…

Making the Most of the Investigator's Backstory

The investigator backstory can be a springboard for story development. Consider how each investigator's backstory could drive the story forward and provide plot inspiration. While some backstory entries could possibly link to the scenario's central plot, the majority are more likely to form the basis for subplots. The players will be more involved if you can weave such entries into the broad story of the scenario.

The Keeper reviews Harvey Walters' backstory and occupation, and considers how they might be brought into the game:

"Uncle Theodore, who inspired a love of archaeology. Harvey will prove himself a better man than his uncle, who was driven mad by his obsessions."

Given that the scenario features the mi-go, the Keeper decides that one of Uncle Theodore's artifacts could be a Mist Projector (see **Chapter 13: Artifacts and Alien Devices***). Perhaps after encountering the mi-go, Harvey might be given an INT roll to see if he recognizes the artifact.*

"Journalist."

Harvey talks to a publisher about his idea for a story (based upon his encounters with the mi-go). The publisher mentions it in passing to another author who suspects Harvey's tale is more fact than fiction. Is this other author in league with the mi-go or a potential ally?

"Handsome, well-dressed and a little overweight."

It is not so easy to see how this can be used. Perhaps Harvey's tailor might be persuaded to disclose useful information regarding his other clients.

Corrupting Backstory Entries as a Result of Madness

The only way to hurt a man who has lost everything is to give him back something broken.

—Stephen Donaldson, *The Wounded Land*

When preparing a scenario (or between sessions), think about the investigators' backstories and how the entries might be corrupted, undermined or distorted, given the likely events of the scenario.

This is a game of horror, and horror is most effective when it hits close to home. In Lovecraft's story *The Shadow over Innsmouth*, the threat to the narrator's sanity comes not from the terrible monsters he encounters but from the realization concerning his own bloodline.

Plan out your intentions regarding investigator backstories from the outset so that they can be woven into the story. When a backstory entry is later corrupted, the revelation will flow naturally and be more pertinent to both the player and the overall story.

It can sometimes be difficult to come up with an appropriate entry in the middle of a game, so having a list of ideas prepared before the game can help, either tailored to specific investigators or just a general list that can be tweaked and handed out as needed.

Each time an investigator experiences a bout of madness, you may add or amend a backstory entry on the investigator's sheet. Corrupting an existing backstory entry rather than replacing it with something completely new can be more effective in building the story, and serves to maintain a sense of continuity. Changing a backstory entry may have a direct effect on the investigator's mind—the game reality has not changed; rather, the investigator has had a realization concerning some aspect of it.

You are never compelled to amend backstory entries as a result of investigator insanity or injury. It may be that the game is in full flow and you do not wish to pause the action while you consider. Or it may be that you have changed an investigator's backstory recently and do not wish to make any further alterations at the time. If you wish, you can delay the changes to allow yourself time to think, and then apply them before the next session of play.

The Keeper reviews Harvey Walters' backstory and considers how each entry might be amended as a result of insanity:

1. "Uncle Theodore, who inspired a love of archaeology. Harvey will prove himself a better man than his uncle, who was driven mad by his obsessions."

Uncle Theodore could either turn out to be an evildoer, or Harvey could just believe him to be one as a result of paranoia. This entry could be corrupted to read, "Uncle Theodore is a bad influence. I must do what I can to save his soul," or "Uncle Theodore's artifacts present a danger to the world and must be destroyed!" or "Uncle Theodore is trying to recruit me as a cultist."

2. "Fate. Looks for signs and omens."

This could become "I begin to foresee the end of days," or, "I have been chosen as a prophet and must tell people of what is to come." Alternatively it might take a superstitious bent, "Careful not to tread on the cracks in the pavement."

3. "Handsome, well-dressed and a little overweight."

A love of good clothes speaks of a materialistic person who takes pride in fashion and appearance. This may be altered to "Disdainful of material wealth," or "Unaware of how ragged my clothes have become."

Martha discovers the secret of her mother's heirloom mirror.

Rolling Dice

Dice Rule 1: The Keeper decides when to call for a skill roll.
You (as Keeper) decide on the difficulty level for each skill roll and, by extension, decide whether a skill roll is required at all. If the task is routine and no drama is involved then it doesn't require a roll. There may be instances when you want the action to move on quickly or want to avoid adding complications to the proceedings and allow the players to do something difficult without a roll; as Keeper, this is your prerogative.

Dice Rule 2: Dice don't tell stories; people do.
The dice do not decide what winning or losing means in your story; that's the Keeper's job. When a player wins a skill roll, his or her goal is achieved (as agreed before the roll), but when they lose, the Keeper decides what happens.

Dice Rule 3: Losing a roll doesn't necessarily mean failing the goal.
There are two possible outcomes of a skill roll: win or lose. It is important to realize that losing a dice roll does not automatically lead to failing the task.

Things go the way the player wants when a Pushed skill roll is won (the player's goal is achieved).

When a player loses in a Pushed skill roll things go the way the Keeper wants (the goal may or not be achieved and additional negative consequences occur).

One of the keys to running a good game is learning to define how winning or losing a dice roll translates into events in your story. Describe the outcome, not the dice roll.

If the player loses the roll then you get to decide what happens. Problems can arise if you declare an outcome that blocks play.

The investigators are locked in a room that is rapidly filling with water and have no hope of rescue. Their only way out is through a locked door. Andrew sets a goal for his investigator to "Pick the lock on the door". He fails and feels compelled to push the roll. He does not request any foreshadowing—the consequence of being trapped underwater is self-evident. He loses a second time, placing the outcome in the Keeper's hands. The group has only been playing for an hour and dying now would bring the session to a premature end. This presents a problem: the investigators are all going to drown if the door remains closed. The Keeper considers the options.

Devise a prompt rescue (which may feel like a contrivance).

Allow for some additional rolls (which of course might also be lost, leaving the players in the same situation).

Have the consequence of losing the Pushed roll be that the room fills with water, but just before everyone drowns, Andrew's investigator manages to open the door and everyone is carried out on a wave of water.

Clearly the final option is preferable. The investigators should take some damage as part of the consequence, but they survive and the game goes on. The player has achieved his goal, but at a significant cost because he failed the Locksmith roll.

Dice Rule 4: Dice are used to determine who tells the story.

On winning a skill roll, the player gets to say what happens next. What the player can say has already been agreed with the Keeper when the goal was set. If you feel that the player is overstepping the mark (going far beyond the stated goal) you may veto the player's comments, perhaps calling for a subsequent dice roll.

If the player loses a dice roll, you have free rein to describe any outcome you wish. Usually this will mean that the player's goal is not realized; however, you are not constrained to presenting the opposite of the player's goal—the player's goal could be fully or partially achieved along with a consequence. The Keeper's job is to create an interesting outcome, preferably one that develops the theme of horror in the story.

One way to think of this is to compare it to a football game in which the two teams battle for possession of the ball. In *Call of Cthulhu* the player and Keeper battle for "possession" of the story. The side that wins the dice roll gets to run with the metaphorical ball for a while.

Dice Rule 5: Avoid consecutive rolls against the same skill.

Asking a player to make a skill roll more than once for the same task greatly reduces the likelihood of the player winning the roll. An investigator with a Stealth skill of 50% obviously has a 50% chance of winning (at Regular difficulty level). If the player is asked to make this roll twice in succession, the chance of passing both rolls drops to 25%. Therefore, if there are three guard posts and each must be passed to enter the cult base, rather than asking for three consecutive Stealth rolls, you could call for one roll to cover all three, allowing the one winning roll to stand so that no further rolls will be required for a time. If you feel that there being three guard posts makes the task significantly harder then you can raise the difficulty level.

Dice Rule 6: Roll dice in full view.

Both players and Keeper should roll the dice in full view and use the result as rolled. If you find that dice rolls bring unwanted consequences, you should read through Dice Rules 1 to 4 again. The only exception to this is when the Keeper is making a "concealed roll," such as for Psychology rolls (see **Contacts**, page 97).

Setting Difficulty Levels

The difficulty level of a given task should be the same for everyone and should not be altered according to the skill of the person attempting it. If the difficulty level for a climb is declared as being Hard it remains Hard regardless of whether one is a novice or an expert climber. The skill percentage is what makes the difference; the person with the greater Climb skill has a greater chance of winning the roll.

If you feel that a task is so easy that it would be routine, you can either not call for a roll (the task is simply accomplished) or you may ask for a roll at Regular difficulty (or give a Bonus die), but make the consequence of failure be very mild.

A routine task that relates directly to an investigator's occupation should be achieved automatically; remember, only roll dice for important and dramatic reasons.

Harvey's player is trying to open a puzzle-box.

"Can I make an INT roll to try to open it", the player asks.

"What are you actually doing with the box?", asks the Keeper, prompting the player to elaborate.

Harvey's player thinks for a moment. "I'm going to spend a while studying the various symbols, perhaps looking some of them up in my Uncle's books, and see if I can figure out how to turn the various sides until it opens."

"Sounds good. OK, give me an INT roll".

Notice how the Keeper's question coaxed some extra description and story from the player.

Ask the Player

Ask questions of the players. Encourage the players to talk in terms of their investigators' actions rather than using rules terminology. When a player proposes an action by asking to make a roll, ask questions about what the investigator is actually doing. It's the Keeper's job to ask the player to make a roll. Asking to make a roll does not convey the drama of the situation.

Encourage the players to describe the way in which their goals are achieved when they win the roll. Think of it as shining a spotlight on the player and placing a microphone under his or her nose. Don't be unnecessarily restrictive when it comes to what you allow a player to narrate. With a goal of "breaking the door down," does it really matter whether the player describes it as, "I force the door with my shoulder until the latch pops off," or "I charge the door, smashing it asunder, sending splinters of wood flying across the room?" If it's a matter of inconsequential details and the player has enjoyed describing his or her investigator's actions, just smile and say, "Yes!" Try to avoid restating or rephrasing what the player just said—doing so is unnecessarily and may undermine the player's contribution.

Some players may roll the dice and look at you to tell them what happens: "I rolled 14 to break down the door. That's a success. What happens?" Throw the question back and encourage the player to elaborate. "Cool, tell us how you do it".

Some players may go to the other extreme and describe everything that happens, including non-player characters' reactions and more. How far you allow the player to go when it comes to describing how their goal is achieved is up to you. You have veto if the player goes too far, and you will develop a feel for what "too far" means.

Learn to differentiate between descriptive color and mechanical effect. How the player describes breaking down the door isn't really important—it's just color. The dice were rolled, the goal was achieved, and the door is broken down. From another point of view, this descriptive color is of utmost importance, as it is this description that builds the story and makes the game more interesting and fun.

Harvey wins a skill roll to break a door down. The player describes Harvey's actions thus: "I charge the door and smash it, sending splinters of wood flying across the room. There's a guard there, right?" The Keeper nods. The player then says, "OK, the guard cowers and drops his weapon in surprise. I run over and grab the gun while he's pulling splinters out of his face!"

You may feel that the player has gotten a little carried away here, but it's creating good story. The Keeper decides to rewind the action a little to where the investigator is running at the guard, stating, "The guard sees you coming and makes a grab for his fallen weapon as he rolls away from you. Sounds like you're trying to get it before him, right?"

Bang—it's an exciting action scene. All that's happened is that the player has achieved his goal of getting through the door and is now grappling the guard. The only thing that the player's description really added was that the guard has dropped his weapon and the Keeper feels this is acceptable in the circumstances. The guard would normally have to draw a weapon, so either way the weapon is not in the guard's hand at that moment. The whole thing about the splinters in the guard's face is just color and has no effect on the dice or hit points.

Delusions can cause investigators to act irrationally.

There is only a mechanical effect on the game when the player goes beyond color and adds something that will affect future dice rolls. This is where you need to use your judgment on whether to accept, veto, or adapt the player's description. If what the player asks for or describes seems reasonable, you can allow it, but don't make life too easy for the player—remember that this is a horror game. You can veto it, but where possible try to adapt it or offer an alternative rather than blocking the player's suggestion. If you feel unsure whether to allow it or not, you can ask for a Luck roll.

Pushing the Roll—Pushing the Horror

Sometimes, a player will simply ask, "Can I push that?" Remember the advice—ask questions of the players. Players must always describe the extra effort or action their investigators make to justify a pushed roll—if it sounds insufficient then suggest what more might be done. A pushed roll should usually be possible, but events in the story must account for it.

When a player loses a pushed roll, he or she is giving you, the Keeper, license to make the investigators' lives more difficult. You should think of a consequence that takes the investigators one step nearer to their doom. It may be some unexpected occurrence, perhaps even one that is unrelated to the subject of the skill roll.

The consequence should be more than failure. Every time a player loses a pushed roll, you should try to steer the game towards the theme of horror. This may not always be possible, but have that as your goal: *a pushed roll is your chance to push the horror.*

Matthew asks a hotel receptionist if a certain person has stayed at the hotel recently. After failing initially, he refuses to take no for an answer and offers a bribe. The Keeper grants a pushed roll. Thinking fast, the Keeper foreshadows the consequence: "Your persistence may cause offense, perhaps more." It's vague, but it's what the investigator might expect. Matthew fails the pushed roll and the Keeper considers how to make life more difficult for the investigator and push the horror theme. Up to this point the Keeper had not considered the receptionist but, as a result of this pushed roll, the Keeper decides that the receptionist is allied with the investigator's enemies and will inform them of the investigator's enquiry. To increase the tension, the Keeper hints at this within the consequence. "The receptionist holds up his hands and with a slight smile says, 'I'm sorry sir, I've never heard of this gentleman'. A few moments later, as you're leaving the hotel, you see him speaking on the phone. You catch his eye and he looks away hastily."

Notice that the receptionist had not been considered a threat until the player lost the pushed roll. It was only then that the Keeper changed the status of the receptionist, adding yet another pawn to the enemy.

Alternatively, if the investigator is insane at the time of losing the pushed roll then this presents a prime opportunity to introduce a delusion:

If in the example above, Matthew's investigator were insane, the Keeper might pick an alternative consequence, choosing to hit Matthew's investigator with a delusion. "The receptionist is clearly losing his patience with you. He informs you again that he knows nothing of the person of whom you are enquiring. As he loudly states the name, you notice another guest staring hard at you. Something writhes beneath his shirt. His skin is slick with sweat, his eyes are fixed on you and he is mumbling something you can't quite make out and making strange movements with his left hand." In reality this is just another mundane guest at the hotel, however Matthew (the player) doesn't know that and (suspecting a delusion) asks for a reality check (see ***Reality check rolls****, page 162). He fails the roll, sending his investigator into a bout of madness. The Keeper decides that, during his bout of madness, the investigator attacks the innocent bystander until he is restrained by hotel staff, who then summon the police. The Keeper tells Matthew that the next thing his investigator is aware of is lying on floor, pinned by a police officer's knee, while nearby a man's beaten body is being attended to by hotel staff. He has a lot of questions to answer.*

Verbal Conflicts

Verbal confrontations should be roleplayed at the table with much gusto and performance. However, when there's a genuine conflict, you will want to pick up the dice. See **Charm, Fast Talk, Intimidate, and Persuade Skills: Difficulty Levels** (page 93) for further details.

You must decide when a non-player character can be coerced and when they cannot. It might require a pretty face, a threat, a bribe, and so on, but most people can be won over with the right approach. Even the most evil of cultists might be conned or succumb to threats or persuasion if the players somehow find the non-player character's weakness. Always work within the confines of the story—the cult boss would not knowingly be persuaded of anything by someone who is clearly an enemy, but if the investigator inveigles their way into the cult, they might stand a chance.

Hasna has taken a cultist captive and tries to get him to reveal the cult's plans. The Keeper asks what Hasna is doing to elicit information from the cultist and it soon becomes clear that intimidation is being used rather than persuasion. The cultist has low Intimidate and Psychology (both below 50%), so the difficulty level starts at Regular. Given the cultist's motivation, the Keeper raises the level of difficulty to Extreme. There is a slim that chance the cultist will crack!

In this case, Hasna's goal is possible as the cultist is relatively ineffective; however, if the cultist had an Intimidate or Psychology skill over 50%, the initial difficulty level would be Hard, and by raising the difficulty level by two steps the goal would become impossible. In that case the cultist would not crack unless Hasna could do something to "up her game," such as using threats of, or actual, violence (in the case of Intimidate).

Violence and Sanity Rolls

Intimidation may use threats of physical violence. One suggested consequence of losing a pushed Intimidation roll is to have the investigator unintentionally carry out his or her threat. The player may not want to shoot the non-player character in the kneecap, but pushing the roll can result in unwanted outcomes. The use of such violence in that situation would constitute torture, and the Keeper may wish to ask for Sanity rolls for the participating investigators.

Taking a life in a game is easy—we grew up doing it in make-up games as children, we do it in video games, we watch it on television, and so on. Actually doing it in real life is a whole other matter. You may wish to reflect this in your game by calling for a Sanity roll (SAN 0/1D6) when an investigator first kills a person, whether or not it is in cold blood.

Cold-blooded murder is especially difficult, and an investigator may find themselves incapable of doing it. Such callous behavior may require the player to fail a Sanity roll before they are able to pull the trigger on a fellow human being. There is, after all, a word for people who can carry out such acts without flinching—psychopaths. A psychopath would have a low Sanity and thus be able to do such acts without their conscience stepping in to prevent them.

Pacing the Game

Your role is like that of an orchestra conductor: you set the tempo. Giving a good pace to the game can be essential, keeping everyone interested and excited. Some scenes have a natural end and the game progresses organically; others have the risk of becoming overextended and dull. Try to keep things moving, but bear in mind that sometimes the players need a chance to catch their breath and review the situation. Combats and chases demand fast-paced action and quick decisions from yourself and the players. Sometimes the players may disagree about how to proceed. When two players get caught up in a discussion about whether to stay in the musty old cellar or to make a break for freedom, you can take a step back and give them time to talk and work things out. If the players are animated you can take that as a sure sign that they are enjoying the game. If players are arguing about rules then you should offer arbitration; otherwise just sit back and rest your voice for a while.

If everyone is enjoying themselves, there's no problem; however, if some players are getting bored or the discussion is becoming repetitive, you should move things on. Do what you can to introduce some drama and push the players towards some form of action. For example, have a desperate non-player character call upon the investigators for aid. Another option is to discuss the likelihood of success of their various plans. Alternatively, if they are completely stuck or cannot agree on how to proceed, you can offer them an **Idea roll** (following page).

A key aspect of your job as Keeper is to build an atmosphere of tension, and the way you pace the game is key to this. You may start with a low-key opening and take a slow-boil approach, gradually building the tension as the game reaches a climax. Alternatively you may kick the game off with a bang, starting the story *in medias res*, guns blazing, then alternate between tense dramatic scenes and high-action scenes. Keep your finger on the pulse of the game, allowing it to slow down at times, but always be ready to draw a scene to a close and push the game on.

A one-off game should have a beginning, a middle, and an end, with escalating tension throughout. If the game is being run across multiple sessions, a different structure is required. Rather than building to an ending, the Keeper should have next session in mind. Try to end each session on a cliffhanger or some kind of revelation. Leave the players with an unanswered question. The realization that things are about to take a turn for the worse or the investigators are in much deeper than they first thought can be a real driver. If none of these things are available for the session climax, then a blood-pumping combat scene or chase can provide a great ending.

The majority of roleplaying games are based upon acquisition of skills and stuff, whereas *Call of Cthulhu* is a game of attrition. Be mindful when pacing or planning sessions that the effect of the horror genre on characters is different from that of a standard fantasy adventure game. In the latter the characters may be fighters and wizards exploring dungeons, accruing experience, wealth, and power as they do so. They may risk life and limb with every fight, but they soon recover and grow more effective as the game progresses. Contrast this with characters in a horror story, who rarely increase in effectiveness and for whom each challenge chips away at their physical and mental resources, with injuries taking considerable time to heal. A low-level monster may cease to be the threat that it was for experienced characters in some other games, but a low-level monster in *Call of Cthulhu* remains a threat no matter how experienced an investigator becomes.

Take note of how your players react to events in the game. If they are blasé about the dangers their investigators face then increase the threat level. If the reverse is true and they are cautious about every minor action, so suspicious that they never accept a drink from a non-player character or spend ages planning for every eventuality, this may be a product of previous gaming experiences in which the games moderator was overly harsh. If this is the case, you should ease off a little or reassure them when the risks they are taking are reasonable.

Problems With Players

Solving all potential problems between players is beyond the scope of this book. As Keeper, you are responsible for more of the game than an individual player, however you should not feel that everything is your responsibility. Whether a game goes well or not is due to your whole gaming group, not just you. If problems arise then be ready to stop and talk to your players if you feel the need to do so.

If you feel that one person is dominating the game, encourage the quieter players to participate. Imagine your players are actors on the stage and you are in control of the spotlight; by addressing questions to different players you are shifting the light from one player to another.

One investigator can't be present in more than one place at one time, though some players will attempt to have their investigator be omnipresent. If this is an issue then be clear about where investigators are—you may even consider using a map and counters to clearly illustrate investigator location. If one player's counter is in the kitchen and another is in the attic, then when dealing with the investigator in the attic you shine the spotlight on and speak to that player only—remind the other player of the situation if he or she attempts to butt in.

Handling a group of people is an important skill for a Keeper to learn. Hopefully everyone is enthusiastic and full of ideas, but if they all speak over each other you will have chaos. Focus is the answer. Focus your attention on only the players who are in the present scene and ask the other players to be patient. Remember you can cut from one scene to another whenever you want, but you must take control of this and be aware that you are doing it.

If the investigators have split up, be clear about which investigators are at the present scene. Resolve the scene or bring it to an interesting point, perhaps at a moment of great conflict, then cut to the other investigators and do the same for them. Don't leave any single player inactive for too long. Consider the structure of television drama and place yourself in the role of director; you get to call "action" and "cut".

Usually you will have multiple investigators in a given scene. Talk to the players who are involved in the scene and ask questions about what each investigator is doing. Do not allow a player to dictate the actions of another player's investigator. If one player states that another player's investigator is doing something, turn to the player of that other investigator and ask them what they are doing. Remember that not everything relies on consensus. If an investigator is holding a grenade and the player states, "I'm pulling the pin," then it is pulled regardless of what the other players might say. A player might attempt to interfere in the activity of another investigator through the actions of their own investigator, but one player cannot declare the actions of another player's investigator.

Running With What the Players Throw at You

Your players may well take an approach to the story that you have not thought of or planned for. Many Keepers will be tempted to block the players' progress, simply saying no and steering the players back towards the story that the Keeper has prepared. Instead of that, where possible, try to incorporate the players' suggestions, especially if you can add complications of your own to their contribution. Wherever possible you should try to have an attitude of "Yes, and…" or "Yes, but…" rather than a flat "No".

An investigator decides to make a telephone call to the local police. The Keeper has three options:

No*: The Keeper could tell the players that they are the investigators and that it is not in the spirit of the game for them to call the police. This is clearly not a pleasing option for anyone.*

Yes, and…*: Rather than blocking the action, the Keeper might tell how the phone line is cut off or the police station unobtainable, or that only strange unearthly voices can be heard on the line.*

Yes, but…*: Perhaps a policeman turns up promptly, but he is corrupt and in league with the cult.*

The Idea Roll

The players' perception of the game world is formed by what you tell them; they cannot perceive what is in your head, only what you say. The players' next step in a game may seem obvious to you but elude the players themselves. You should seek a balance between spoon-feeding clues to the players and being overly secretive; this may sound easy, but it is not. Invariably the players will misinterpret or simply forget clues that are required for the game to progress. It may be that as your story unfolds you are unable to provide a certain important clue to the players. This may cause the game to stall and the fear of this happening can be a source of anxiety among Keepers and players alike. A dice roll to allow the investigator to gain a clue is all very well, but what if the players lose the roll? Do you just ask them to make another roll and another until they succeed?

This is where the Idea roll comes in. The players will get the clue regardless of whether they pass the Idea roll or not. An Idea roll is a highly significant and unusual event in the game. The roll determines not if, but how they get the clue.

The goal of an Idea roll is always "to get the investigation back on track". The Keeper starts by figuring out which was the most important clue the players missed and uses this to set a difficulty level for the Idea roll as follows. One player (whose investigator has the highest INT) then rolls dice for the Idea roll:

- If the Keeper never mentioned the clue, the difficulty level is Regular (requiring the player to roll equal to or less than their investigator's INT). The likelihood of winning this roll is high—it is hardly fair to expect the players to act on something that they don't know about.
- If the clue was definitely mentioned (but not emphasized), the difficulty level of the Idea roll is Hard. The players have had the chance to pick up on this clue and missed it. If weeks of real world time have passed since the clue was mentioned, you might want to use Regular difficulty level for this. This is the default difficulty level for an Idea roll.
- If the clue was made clear by the Keeper (*i.e.* mentioned several times) or the players discussed it themselves, the difficulty level of the Idea roll is Extreme.

The setting of difficulty levels for Idea rolls may appear counterintuitive; the more obvious a clue was made, the more difficult the Idea roll is. The Keeper is not trying to figure out the likelihood of the investigators realizing the clue—this is something they are incapable of, as fictional characters. The Keeper is offering the players a gamble, asking them to risk the negative consequences to gain the clue. A part of the role of players is to take note of clues during the game. There is a balance between the Keeper giving clues out and the players taking clues in. The Idea roll aims to reflect this balance. If the clue has never been mentioned, the balance must be redressed in the players' favor and this is achieved by giving the players a strong chance of getting the clue for free. If the clue has been made obvious but somehow missed by the players, the players have had their chance and so they are owed no redress, and thus the Idea roll is set to Extreme difficulty level.

Winning the Idea Roll

If the players win the Idea roll, the Keeper should deliver the clue. The information should be enough to get the story going again with a strong direction. The Keeper should weave the delivery of the "idea" into the story rather than simply giving out the information. If the clue was never mentioned at all, some creativity is required in how the players attain the clue.

When an Idea roll is made, the Keeper has complete control of the situation and can move time on or place the investigators in whatever situation is judged appropriate; however, you should not increase their level of danger as the result of a winning roll.

The investigators visited a second-hand bookshop when researching a cult. They went to the shop because they found an occult tome with a bookmark on which was written the shop's name. The investigators had hoped to find yet more tomes. Unknown to the players, the shop is run by the cult, and the investigators had seen the shopkeeper previously but failed to recognize him during their visit. The Keeper called for a Spot Hidden roll at the time to see if anyone recognized the shopkeeper, thinking that it might be interesting if the investigators didn't recognize him. With the benefit of hindsight, this was an error.

Now, two sessions later, the investigators have exhausted their leads and have requested an Idea Roll. The Keeper agrees, considers what lead to give them and decides that the second-hand bookshop offers a strong link to the plot, being a key location for the cult.

The players never spoke to or discussed the shopkeeper, even though the Keeper mentioned him a couple of times, so that calls for a Hard difficulty level. The player with the highest INT throws the dice and rolls under half their Idea score—a win.

The Keeper tells the players how the investigators sit together, going over all their research and clues. "You decide to check out all the previous leads again. Ten days later you find yourself (addressing a particular player) back in that bookshop on Charing Cross Road. Remember that? There are quite a few customers in there this time and one of them is chatting to the shopkeeper. You recognize him from when you spied on the cult meeting—he was there too! Fortunately he hasn't spotted you and you can slip out unseen if you wish."

This will probably be enough to get the game moving again.

Losing the Idea Roll—In the Thick of It

If the players lose the Idea roll they find themselves in deep trouble. A lost Idea roll gives the Keeper permission to put any of the investigators (regardless of who rolled dice) in the "thick of things." The Keeper should consider the clue on offer and try to come up with the worst situation in which the investigators might realize it. The Keeper starts the game again *in medias res* and the players must deal with the situation in which they find themselves.

You may well find that your group never resorts to using the Idea roll. Indeed, you may find that your group is never at a loose end and always have some ideas of their own as to how the story might proceed. Alternatively, the players may get stuck, but be so cautious that they refuse to call for an Idea roll. If this is the case, you can draw the current chapter of the game to a close and carry out investigator development phase (rolling skill improvement and so on). Then ask the players what their likely courses of action might now be. If you feel the players lack direction, you should insist on starting the next part of the game with an Idea roll, using it to determine whether things restart well for the investigators or not.

Using the previous example, what if the Idea roll had been lost? The Keeper has identified a clue to give to the players (the shopkeeper and his link to the cult). The Keeper states, "You spend four weeks [Note: time has been wasted—that's part of the consequence of losing the Idea roll] going over previous leads and come up with nothing. As you sit in a café, you glance across the street and notice a bookshop that you recognize. You finish your coffee and make your way to the shop, intending to have another look to see if they have any rare tomes. You spend a while perusing the shelves and pay little heed as more customers enter the shop. Suddenly a glint of metal catches your eye and you realize that the customers in the shop are approaching you with curved daggers drawn! Glancing around you see the shopkeeper closing the blinds and turning the 'Open' sign to 'Closed'."

Note that the players don't get to act or interject until you allow them to, at which point the players are back in the story. As this scene is played out the Keeper makes every effort to yield sufficient information to the players to put them back on track. The players now know the shop is run by the cult.

Luck for Non-Player Characters

If you decide ahead of time that the players will meet the arch-villain in a warehouse, and that the investigators will neither catch nor kill him, then you have already scripted the events and the players will be no more than pawns in your story. Remember, *Call of Cthulhu* centers on a shared story created by both the Keeper and the players. Avoid predetermining events in which the players will be involved.

However, let us assume you want to do your best to keep the arch-villain alive or out of the investigators' hands. One way to achieve this outcome is to give the arch-villain a Luck pool—this does not guarantee escape, but it greatly increases the villain's effectiveness and improves the chances

Flying polyps are very dangerous Mythos beings.

of any escapes performed within the rules (see **Spending Luck**, page 99).

If you have an important non-player character (especially in a campaign) who is likely to crop up numerous times, then you may provide that non-player character with a Luck pool equal to his or her POW. This can be spent to affect dice rolls, but the pool is not replenished—thus it might be used to cause mayhem and allow an escape, although eventually the non-player character's luck will run dry.

One of the reasons for restricting the use of Luck for non-player characters is that many non-player characters will only appear once, and thus could easily spend all their luck there and then, making them very powerful during the short time that they are in play. Non-player characters who appear multiple times will have a reason to reserve their Luck.

Disseminating Information

Expect the players to investigate and ask questions. That statement may sound obvious; however, these investigations will lead the players to ask questions regarding matters you have not considered. If there has been a murder, for example, you need to have a clear vision of what has occurred at the scene. You also need to decide how the murder took place. A player may ask if there are muddy footprints on the study carpet, whether there are any witnesses, or if the murder weapon has been thrown in the trash. If you have a good grasp of how events unfolded, you can provide a reliable answer, even to unanticipated questions. You may not have considered a certain detail previously and hence don't instantly know if there is mud on the study carpet, for example. Since you know how the murder took place, you will know if intruders broke in through the study window (which you can decide has a flowerbed outside), in which case there is indeed mud on the carpet!

When disseminating information, try to restrict yourself to describing evidence as found and leave it up to the players to deduce what has happened. You might inform the players that there was mud on the carpet, but avoid explaining the reason for it.

Leaving areas of doubt and uncertainty is essential to promoting a sense of intrigue among the players. Fear finds fertile ground in ignorance, uncertainty, and doubt. Just tell the players what their investigators perceive and let the players make their own deductions.

The investigators shoot a monster, avoid saying, "It's dead". Simply inform the players that they cannot perceive any signs of life. Now the players are uncertain—is the thing dead or alive? A First Aid or Medicine roll will determine whether a person is alive or dead for certain.

The investigators search a room and fail their Spot Hidden roll. Avoid saying, "There's nothing there". Tell the players they have not found anything. Now they are wondering if they missed something. Pushing the Spot Hidden roll would allow them to know if they have missed a clue or not.

The players will think of avenues of investigation that will surprise you. Be creative and try to incorporate their ideas and allow leads to manifest wherever it makes sense for them to do so. A player may think to look through the bookshelves of the study for a family tree; the text of the scenario may not list the presence of a family tree, but such a thing might be quite feasible, so reward this idea and build on it. Remember the principle of "Yes, and…" and "Yes, but…".

Yes, and…: The family tree is inscribed inside a family bible along with some other useful hints.

Yes, but…: You don't want the players to discover the clue so easily, in which case, rather than simply not finding a family tree on the shelves, perhaps the investigator finds the family bible from which the first few pages have been torn out or certain names erased.

Either of these options foster further investigation and are preferable to the simple blocking statement, "No, you can't find a family tree."

Perception Rolls

There are three main perception skills in *Call of Cthulhu:*

- **Spot Hidden:** Chiefly visual observation, though it can also be used for smell or taste.
- **Listen:** Perceiving and identifying sounds.
- **Psychology:** Understanding the motivations and intentions of another person.

If a player succeeds in a roll for a perception skill, some information pertinent to the scenario should be forthcoming (referred to as a clue).

The Keeper will usually be the one to ask for perception rolls, however sometimes a player may request one if his or her investigator is actively searching for a clue, for example

The main goal for investigators is to find out what is happening.

exploring a room (Spot Hidden) or attempting to determine if someone is lying (Psychology).

Avoid having a single concealed clue that is the key to the whole adventure—despite the Keeper's best efforts, the players could miss it, especially in a scenario in which the location of the key clue may be bypassed. A variety of strategies exist. You can ensure that important information is accessible in several ways. The information need not be precisely the same or appear in the same manner; however, it should be enough to point the investigators in the right direction. If ultimately they do miss the clue, don't worry—you always have the **Idea roll** (page 199) to fall back on.

Clues are divided into two categories: obvious clues and obscure clues. You decide which prior to the dice being rolled.

Obvious Clues

If you have something you want the players to find out about, you should make the clue obvious. Obvious clues are useful if your game is plot-driven, especially when missing such a clue would leave the players at a loss for how to proceed. The players are not required to roll dice to uncover obvious clues.

There may be obvious clues and obscured clues at the same location. It might be obvious that a book has been moved by the dust marks on the desk, but the single blonde hair lying in the dust might go unnoticed. The first piece of information—that the book was moved—is an obvious clue, while the blonde hair is an obscured clue.

If the clue is likely to be perceived by just one player among the group, it is up to you who you give it to; perhaps the player who has been least actively involved in the game, or the player of the investigator with the highest Spot Hidden score.

The investigators are looking for a cultist in the town. The Keeper has prepared a cool scene that takes place in a haunted house; however, the players don't know about it yet. The Keeper wants the investigators to recognize the skulking cultist and be led to the house. Treating this as an obvious clue, the Keeper tells Harvey's player that her investigator spots a suspicious-looking man heading down a back alley. To everyone's surprise, the player shouts out, "Stop that man!" and Harvey sprints off in pursuit before any of his fellow investigators can stop him.

Obscured Clues

Finding an obscured clue may help the investigators in some way, but is not pivotal to progressing the plot. If you feel that either option, getting the clue or not getting the clue, would allow the game to proceed in an interesting direction, you can use an obscured clue. When the players request a perception roll, you should generally use an obscured clue.

Obscured clues serve two functions:

- The chance to gain useful information.
- To create tension when the players miss the roll and know they have missed a clue.

Resolving a Perception Roll For an Obscured Clue

Each investigator that could potentially perceive the clue should make a perception roll (Spot Hidden, Psychology, Listen, or a combination thereof). Decide on a difficulty level and declare it before the players roll. The information is given to the player with the highest level of success that meets or exceeds the difficulty level. In the case of a tie, the clue is perceived simultaneously by multiple investigators or by the investigator with the highest skill (Keeper's choice).

Obscured perception rolls, when lost, have a second function—to provide a clear sign to the players that the investigators have missed a clue. Note that there is a dissonance here between player knowledge and investigator knowledge. The players know for certain there is a clue that has been missed, but the investigators should be unaware of anything they failed to perceive. The players now have three options, and which they choose is a matter of personal preference and style of play:

Ignore it: Play strictly within the bounds of the investigator's knowledge.

Push it: Have an investigator act on a hunch and take action that justifies a pushed perception roll, actively using perception skills in an attempt to get the clue.

Act on it: The player may pre-emptively guess what the clue is and act on it, rather than risk the consequences of losing a pushed perception roll. Of course they may have leapt to the wrong conclusion.

Consequences of Losing a Pushed Perception Roll

Regardless of who called for the perception roll and why, the player may push the roll if it can be justified through the investigator's actions. Perception rolls may be used in many different situations and there are many different potential consequences of losing a pushed roll.

Here are a few ideas of what may go wrong when losing a pushed perception roll:

- The investigators waste time searching and in that time enemies arrive.
- Evidence of a search is left; items are broken or are replaced out of order.
- A foe creeps up to ambush the investigator while he or she is searching.
- The investigator causes offense or suspicion by studying the target too closely.
- That thing you were listening for? It heard you and it is coming!

The investigators have followed a cultist into an old house. The Keeper decides the cultist has hidden in the master bedroom and that he has left a blood trail—will the investigators notice it? The Keeper can foresee some interesting events happening either way; the players are set to explore the house anyway, and not getting the clue is not going to spoil anything. This information would give them an advantage, though, and the Keeper decides to treat it as an obscured clue, asking for Spot Hidden rolls with a difficulty level of Hard because the players are using only one flashlight between them.

All the players miss the roll and they don't see the blood trail. The tension is raised—the players know they have missed a clue. The investigators may choose to leave the house, or they may choose to spend more time searching, allowing the players to push the Spot Hidden roll. The consequences of missing the pushed roll could be that the investigators take damage from an ambush, or provide time for the cultist to make his escape.

Using More Than One Perception Skill

Which skill to use for perception can be open to question, depending on the situation. If a non-player character is about to draw a weapon to attack an investigator, the player might make a Spot Hidden roll to see the weapon being drawn or a Psychology roll to become aware of the non-player character's intention. In this case, allow the player to make one dice roll using the higher of the investigator's two skills.

Harvey is a guest of Lord Foxton, who has chosen to drug Harvey's coffee. The Keeper wants to give Harvey a chance to notice this and offers a perception roll. The Keeper allows Harvey's player to make a combined dice roll, comparing her rolled result to both Spot Hidden and Psychology. If the roll is made using Psychology, Harvey would pick up Lord Foxton's anxiety and sense that something is wrong. If it were made using Spot Hidden, Harvey would notice that his coffee smells a little strange.

Player Goals For Perception Rolls

Usually the goal for a perception roll is simply "to find a clue"; however, a player may create a more specific goal, such as "I want to search the room. I'm hoping to find a diary or journal that will give some information regarding the whereabouts of the person we're looking for." If you are happy that such a book could be found in the room, accept the goal and allow the player to roll the dice. If not, modify the goal accordingly or apply the "nothing there" technique outlined below.

Nothing There?

Don't be tempted to call for Perception rolls when there is nothing to find. Remember that the default goal of a Perception roll is always "to find a clue"—if there is no clue to find then there is no roll to be made. The clue, whatever it is, should be notable, something that adds an interesting new twist or aspect to the story.

If a player requests a Spot Hidden roll, you may allow one even if there is no clue present. The goal should be phrased as "to look for a clue" or if looking for a specific item, perhaps "to look for Jefferson's journal," for example. If the goal is achieved, the player will discover that the clue or item is definitely not present at the scene.

Psychology

If a player passes a Psychology roll, the truth should be revealed. If the roll is lost, you may be tempted to deceive the player, but if you automatically do this every time, the player (who knows because they lost the dice roll) will know that the opposite is true! Therefore, rather than feeling compelled to inform the player of the opposite of what is true, you are free to tell the player whatever you like—the difference being that the player won't know if the information is reliable.

Harvey is showing a photo of his missing friend to the barman, "Have you seen this guy?" The Keeper tells how the barman glances at it then goes back to wiping a glass and stating, "Never seen him before in my life." Harvey's player requests Psychology roll to tell if the barman is lying; she fails the roll. The Keeper smiles, "Well, he seems to be telling the truth."

Harvey's player now feels sure that the barman is lying but she is not certain. Should she press the matter, perhaps offering a bribe or a threat?

Handouts

Player handouts are a common feature of *Call of Cthulhu* games. These are usually given to the players when their investigators have found some important information, such as a letter or excerpt from a book. Published scenarios often reprint (or make available online) such handouts, allowing Keepers to print or cut them out for use in the game.

For example, a handwritten letter from an anonymous informer, a map showing the location of the tomb of an ancient wizard, or a newspaper article detailing sightings of the Sasquatch could each be presented to the players as handouts.

Handouts serve several functions. One is sensory: a lovingly crafted handout helps to boost the sense of immersion in the story. Another is information. A handout is a convenient way to give out clues and information that can be retained by the players for later reference. A handout can also shift the focus from you and onto the person you hand it to. If the handout is for everyone then encourage the player to read it aloud.

Some Keepers prefer to create their handouts from scratch, whether for a published or a home-brew scenario. These can be works of art in themselves. Simple techniques can be used to great effect, such as writing letters with a fountain pen, or using an old, worn notebook, wherein the Keeper has prepared suitable pages. Coffee can be used to stain the paper to give a timeworn effect. A piece of clothing from a charity shop (like a glove or torn shirt) can be embellished with fake blood so that the Keeper can present it to the players when their investigators are searching the scene of some dark activity.

Photographs of the period in which the scenario is set can be useful in showing locations and people. Postcards from antique fairs might also be used.

If the setting is more modern, the Keeper might prepare a sound file to be played when a recorded message is discovered, or perhaps a short video appropriate to the scenario. The possibilities are endless; whole "dummy" websites could be created for the purpose of a specific investigation.

Whether you have time to create such handouts from scratch, go searching for them or simply use the ones provided in published scenarios, the use of handouts greatly complements the game. Have fun and see what you can come up with.

Listen to what the players say and how they respond. If they are excited when you bring out a floor plan with counters or miniatures to map the action then do it more often. If they study every detail of each handout then use more of them. Usually you'll have a mix of players and they will respond to a mix of approaches. Don't sweat it; keep things in balance and just try to make a good game.

Using the Rules

The rules in this book are intended to be flexible enough to cope with every eventuality.

The rules, in brief, are:

Regardless of the situation, the player's intention defines the goal, and a skill or characteristic is chosen that best suits the situation.

If the situation is reliant upon on external circumstances rather than an investigator's actions then a Luck roll is used.

A Guide to Using the Rules for Specific Situations

Here are some examples of goals and how a Keeper might use the rules to resolve them. These are not spot rules and are only provided as suggestions to help Keepers understand how skill rolls can be used with a variety of goals.

Winning at a casino:

Most games at a casino are based on luck; however, the odds are always stacked in favor of the house, so a straight

Luck roll would be generous. Perhaps this is one situation in which you could ask for a roll against half the investigator's Luck score. A custom rule might be appropriate if you want to simulate the feeling of gambling. You might decide to call for three Luck rolls over the course of the evening at the casino and set out the possible outcomes before rolling. Let the player nominate the stakes they are risking. If the player wins all three Luck rolls, he or she wins big, multiplying the stake by ten. If two out of three are achieved, the player wins a little. If one is achieved, the player breaks even. If all three are lost, the player ends up deep in debt.

Ambushing an opponent:

The investigator wants to gain concealment and attack with an advantage. If the investigator makes a winning Stealth skill roll (opposed by the enemy's Spot Hidden skill) you might grant a bonus die to the player's first attack, or simply allow an automatic success.

Swimming to safety (drowning):

An investigator has fallen into turbulent water and must swim to safety or drown. The Keeper calls for a swim roll with the goal "swim to safety." If the player loses, then no progress is made and water may be inhaled; the player must make a CON roll or his or her investigator will suffer 1D6 damage per round (see **Other Forms of Damage**, page 205). The situation demands a pushed roll—the only alternative is that the investigator gives up and drowns. If the player misses the pushed swim roll, the investigator is battered and half-drowned, taking 1D6 damage per round. The Keeper must then make an important decision: either the investigator's life is put on the line or the investigator is washed up later elsewhere. If the Keeper chooses the former, then the investigator will continue to lose hit points each round until saved by another investigator or non-player character. Alternatively, if no one else is around, the Keeper could waive the drowning damage and instead have the unsuccessful pushed roll mean that the investigator has washed up on some foreign shore, bereft of all possessions and in a bad way.

Strangling an enemy:

First the attacker would use a Fighting Maneuver with the aim of "seizing my victim in a stranglehold". The standard combat rules accommodate this. After completing the maneuver, on each successive round the attacker (who is now acting with one bonus die as a result of the successful fighting maneuver) may strangle the target using the Fighting skill to make attacks as normal; any damage is narrated as strangulation. Note how this uses standard combat rules.

House Rules

If you wish to create a custom or house rule for specific circumstances, think carefully before doing so.

Are you sure that what you want to do would not be handled equally well using the standard rules? Is a custom rule going to add significantly to the game?

The game includes specific rules for combat, chases, magic, luck, sanity, and physical harm. Everything else is handled with skill rolls. For example, no specific rules are included for how long a person can survive without food and water or how long it takes to hack into a computer network. These things can be decided by the Keeper as appropriate to the current scenario, using the standard rules and personal judgment. However, if one of these is a key element in a particular scenario, then it might be appropriate to come up with custom rules that specifically focus on that aspect.

When making a custom rule, try to keep it simple—focus on one skill or a limited number of skills (or characteristics) and decide on a method of tracking degrees of success. Try to build in meaningful decisions that can be taken by the players; such things might alter the difficulty level or change which skill is used.

Of course, the rulebook could attempt to list a specific rule for every eventuality, but this leads to a game in which the rules must constantly be referred to and in which everyone is restrained by a rule on every action. *Call of Cthulhu* is designed to be flexible and to encourage the Keeper to make creative use of the core rule: the skill roll.

You are writing a scenario that begins with the investigators lost in a desert, with limited food and water. The aim is to design a rule that will emphasize the effects of deprivation and fatigue. Being in the desert will lead to dehydration, disorientation, starvation, sunburn, and fatigue. You decide that the key characteristic relating to this is CON. Ultimately, being lost in the desert will lead to death, so hit points will be used to track failure. The players will be asked to make a CON roll for each day of game time that passes—if a player fails the roll, their investigator will take 1D3 damage. Normally this would heal, but you decide that no healing is permitted due to the severe conditions. An investigator's hit points might fall to zero over the course of a few days, at which time he or she would be unconscious and facing imminent death. The "new" rule fits with the intention and you institute this as a custom rule for use in that scenario.

Characteristic Rolls

The standard rules present a method of generating characteristics and creating an investigator. A variety of alternative approaches are presented in **Chapter 3: Creating Investigators**. Players expect consistency. If you allow one player to re-roll or juggle characteristics, you should be up front about it and apply the same approach for all players.

Action Scenes

Scenes involving multiple investigators, non-player characters and/or monsters can become confusing, especially when trying to figure out who is doing what and when.

To maintain control, you should quickly establish a list of investigators and non-player characters in DEX order. Start with the highest DEX (at the top of the list) and resolve that character's action, then work down the list in turn. The round is over when everyone has had their turn; go back to the top of the list and start over until the situation or scene is resolved.

Some actions take longer to perform than others. Sometimes the rules define how long it may take to perform a particular action, such as with combat attacks and spells, but for other actions you will have to make a judgment.

> *Ricardo Moore attempts to pick a lock while his companions protect his back from marauding cultists. The Keeper rules that it will take 3 combat rounds to pick the lock—more if the roll is pushed.*

"But That's How it Works in Reality"

When using your judgment over what might happen in the game, try to balance a sense of reality with what you think will create a dramatic situation—if it's clear that being a slave to verisimilitude is going to produce a dull outcome then try being more creative. This is not to imply that you should strive to be unrealistic; however, if you find yourself justifying a universally undesirable event with the phrase, "But that's how it works in reality," you should ask yourself if you couldn't do something more dramatically creative. A shotgun blast, for example, may not send a person flying back through the air in reality, but if you like the idea of it doing so then where's the harm?

Movement

All distances are approximate and based on narrative description, so accurate measurement will rarely be an issue. Should you wish to gauge distances then, as a rough guide, a character can cautiously travel one meter or yard per movement point (MOV) in one combat round; thus an average human can travel 8 meters in one combat round. If sprinting, a character might cover five times that distance, but would soon tire.

Hit Points and Physical Injury for Non-Player Characters

You should use the standard damage rules for non-player characters. However, non-player characters are under your control. If you decide that a non-player character has a heart attack and drops dead on the spot then that is what happens, so it follows that if an investigator punches a non-player character, and you decide that the non-player character drops dead as a result of the attack, then that is what happens. You don't even have to ask for a roll to hit or a damage roll on a non-player character if you do not wish to. If an investigator has a non-player character at his or her mercy (perhaps a knife held to their throat) and states that he or she is killing the non-player character then allow this to happen without using dice if you wish. This would of course be exceptional; however, it illustrates the point that you are only compelled to apply the rules when they directly affect an investigator. You can have a ceiling fall and crush a non-player character without a roll, but an investigator will always get a dice roll—in this case, perhaps to dodge falling masonry or to notice the loose ceiling before it falls.

Players may assess a non-player character's injuries by tracking the damage they inflict or simply by what the investigators perceive, although these may not be wholly reliable, as a non-player character might have magical defense or may only be pretending to be injured. When a successful First Aid or Medicine roll is performed on a non-player character, you should indicate to the player whether the non-player character is dying, dead, or alive.

The investigators may reduce an enemy to unconsciousness—a condition from which the enemy will most likely recover, given time. This may provide a moral dilemma—do the investigators allow an evil cultist to live or do they carry out a summary execution? In most cases, cold-blooded murder should incur a Sanity roll.

Chases

The task of describing a location is usually part of the Keeper's role; in a chase, however, when the player wins a Luck roll, he or she is encouraged to do so. Some players may be hesitant to do this, in which case you should ask leading questions and encourage the player to elaborate.

> *Harvey is running along a street, pursued by an enraged gang. The Keeper has no plans for the surrounding area and decides to throw it open to chance. Harvey's player wins a Luck roll and gets to define the next few locations. Harvey's player looks a little blank.*
>
> *"OK, so you're running up the street, it's crowded with evening shoppers and people heading home from work. You've passed your Dodge roll and weave through the crowd with ease. There are alleys to the left and right, some shops are still open, where are you heading?" the Keeper asks.*
>
> *"Um, I'll head for a side alley."*
>
> *"Great. What's the alley like? Is it clear or are there any obstacles such as trashcans? Is there anyone in the alley?" the Keeper prompts the player.*
>
> *"There's a garbage truck and men emptying trashcans into it," the player states.*
>
> *"So you're going to have to dodge around them?"*
>
> *The Keeper sums up what the player has said and defines the location clearly, writing it on the sheet. "So the next Location is an alley, partially blocked by a garbage truck and workers. The alley features one hazard requiring a Dodge roll."*

Presenting the Terrors of the Mythos

In **Chapter 14: Monsters, Beasts and Alien Gods**, each monster has a description (usually taken directly from a Mythos story). These are a great place to start, but you should try to build upon these and vary your descriptions so that recurring monsters do not become mundane.

Using images to present the horrors of the Cthulhu Mythos can be problematic. While the Internet and books can sometimes provide approximations of some of the monsters of the Mythos, they are not always ideal, and sometimes detract from the sense of horror that you as Keeper are trying to portray. Likewise, popping a miniature figure of an elder thing onto the gaming table is more likely to have the effect of breaking any tension you have built thus far (such miniatures can be useful later on, once you have fully set the scene and engaged the players with a sense of dread or horror).

As many film directors know, the motto "less is more" is a useful one to remember when presenting mind-blasting entities from beyond space and time. Try describing monsters vaguely, hinting at their otherworldliness and letting each player's imagination fill in the blanks.

Each time you present a monster, present it afresh. Make the description intense and visceral. A deep one is never just a deep one. It is always a creature from the depths of the sea and old as time itself, a creature whose very presence hits you deep in the gut, repelling mankind in a profound manner causing revulsion and nausea. Remember, it is never just a deep one.

Take this description of a hound of Tindalos:

"Out of the room's corner jumps a hound of Tindalos. It's going to attack you..."

Perhaps we can do a little better:

"You see a strange-looking dog appear from the corner of the room. Its eyes are yellow and its skin a pale blue color. It snarls evilly at you, rises on its hind legs and leaps towards you..."

Or how about this:

"As you look about the room, a foul stench fills your nostrils. You find yourself choking on the fetid air. Your eyes turn irresistibly towards the northeast corner as a sickly yellow light appears to leech from the walls. The light grows in intensity, burning your eyes. It's difficult to make out, but you begin to see a dark shape emerge from the corner, out of the repulsive yellow light. The hairs on the back of your neck stand up as you realize something bad is approaching. You hear a terrible, inhuman snarl and you see a pair of jaws open, revealing lines of razor-sharp teeth..."

By setting the tone and using appropriate description, the player's imagination will do the rest.

Playing Alien Entities

> *Then, too, there was the upsetting of the larder, the disappearance of certain staples, and the jarringly comical heap of tin cans pried open in the most unlikely ways and at the most unlikely places. The profusion of scattered matches, intact, broken, or spent, formed another minor enigma—as did the two or three tent cloths and fur suits which we found lying about with peculiar and unorthodox slashings conceivably due to clumsy efforts at unimaginable adaptations.*
>
> —H.P. Lovecraft, *At the Mountains of Madness*

Only the Keeper knows how the creatures of the Mythos should behave. Anything they do may be important. They are capable of influencing investigators in all sorts of ways. In too many games, monsters just turn up, growl or pipe in an eldritch tone and then attack. This presentation is limiting, predictable, and unworthy of the Mythos.

Intelligent creatures build, experiment, worship, learn, perform magic, question, torture, or do anything else humans might do. They do much more as well; things that are odd, inexplicable, or incomprehensible.

The horror, mystery and tone of the game are best served if behaviors are dark and unusual. The actions of such creatures are beyond the imagination and you should strive to portray them as sinister, threatening, and unwholesome.

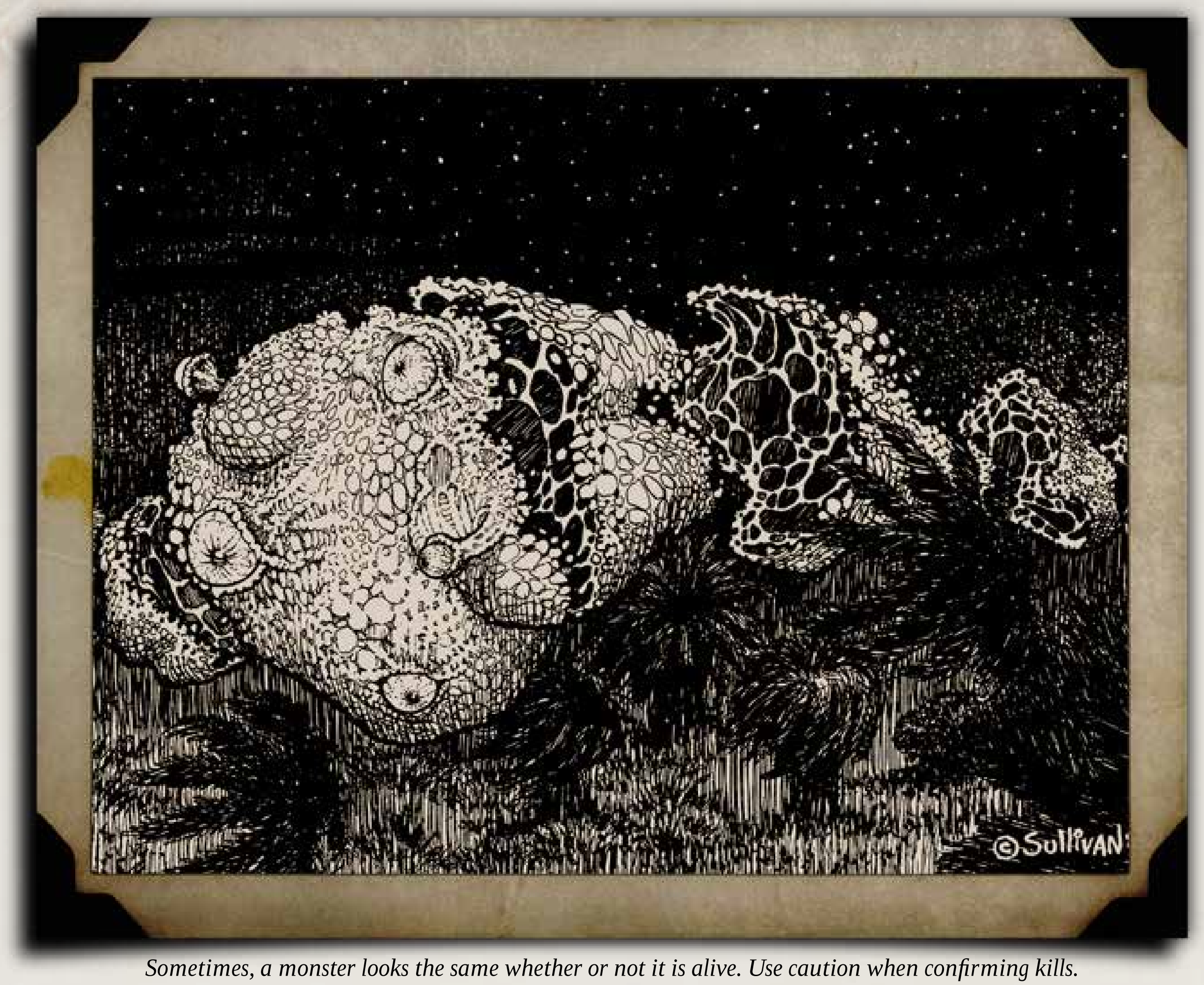
The easy identification of a monster takes away mystery and reveals details about the plot. Don't let investigators get information for free. If they get closer to the thing, it is still not a deep one—it is a dark, wet shape, half-submerged, draped with seaweed, stinking like long-dead fish.

When monsters die, it is up to you whether they exhibit symptoms of distress, simply collapse, or vanish. Mythos creatures that die often dissolve or evaporate—the noxious cloud soon replaced by a damp spot and clean air, as happened to Wilbur Whateley in Miskatonic University's library in *The Dunwich Horror*. This conveniently leaves the investigators short of physical evidence.

Descriptions need not be entirely visual and become more real if two or more senses can be employed, such as sight and smell. Did the monster leave a trail of noxious slime behind? Describe its texture. Does it expel disagreeable odors? Does it emit a strange, high-pitched wail as the slime dissolves? Don't strain for effect or break off the narrative to try to come up with the right word, but keep in mind texture, smell, taste, and quality of light as possible factors.

Smell is particularly evocative, perhaps because it cannot be communicated by second-hand stimuli such as photographs, radio, or television; we know a thing is physically present with us when we can smell it. Sometimes the mere proximity of a Mythos monster can make the hairs on the investigator's neck stand up.

The evidence that a creature leaves behind—pools, prints, fragments, flakes, etc.—or the damage it has done, provide a much more interesting way to lead to the deduction of its identity or purpose. Sets of clues that add up to a baffling monster can make for fascinating play.



Sometimes, a monster looks the same whether or not it is alive. Use caution when confirming kills.

Remember that nearly all Mythos races, such as mi-go, serpent men, and deep ones, are of human intelligence or higher, lead longer lives and are more knowledgeable of the world and cosmos around them. Who among these semi-immortals would willingly risk death for some momentary victory over beings who are to them the equivalent of chimpanzees? Lacking reasons to fight, intelligent creatures retreat before danger. Avoid negotiation between investigators and their inhuman adversaries—such actions suggest that the monsters operate on a human level and diminishes their horror.

Shoggoths and other entities of lesser intelligence should be terrifyingly unpredictable and rancorous. Such creatures may well launch all-out attacks and can be terrible in their wrath. Here the challenge is physical and the Keeper is obliged only to give reasonable warning of impending doom. Attacking the shoggoth who lives in the cave can be an episodic problem, one that can be returned to until the investigators can destroy it—should they survive long enough—seal it in, or somehow banish it elsewhere.

Looking Away Won't Save You!

And as I watched the ripples that told of the writhing of worms beneath, I felt a new chill from afar out whither the condor had flown, as if my flesh had caught a horror before my eyes had seen it.

—H.P. Lovecraft, *What the Moon Brings.*

This quote illustrates how we perceive with all of our senses, not just our eyes. Given the alien nature of the Mythos, we might even perceive its presence through some primal sense beyond the known five that we recognize. Averting one's eyes from the TV screen may shield us from the sight of unwanted scenes of horror, but this is rarely enough when confronted with the tangible, unspeakable presence of a Mythos monster.

Winners and Losers

Call of Cthulhu is not a competition between you and the players. The rules ensure that everyone is treated fairly; however, there is no mechanism to enforce game balance between the Keeper and the players. Balance is derived from the decisions that you make as Keeper. You decide what the investigators encounter, you set the scene, you decide on the actions of the non-player characters.

The odds can easily be stacked against the players. There are no rules to limit what you can present the investigators with; if you decide that a host of dark young descend on the investigators while they are asleep, then there is little that the players can do to save their investigators. This would not make for a good game nor happy players. You must measure the threat and be aware that many of the monsters presented in this book are capable of wiping out a party of investigators. Usually, the best option open to the investigators is to flee and live to fight another day.

Fair Warning

Keepers should endeavor to provide players with the chance to avoid investigator death wherever possible. This is not to say that Keepers should diminish the abilities of monsters and villains in the game, or pull their punches when dealing out damage from attacks and other injuries. Rather, it is recommended that Keepers give players up to three chances to avoid certain death.

Failed Sanity Rolls

A sense of self-control is an essential quality of sanity. A non-player character may hold a gun to an investigator's head and demand information regarding a missing segment of the R'lyeh Disk, but whether the investigator tells or accepts a bullet in the head is up to the player. However, when a Sanity roll is failed, the investigator loses all self-control and may act in a way that is counter to his or her best interests.

People who lose control may harm themselves or others, even loved ones, or act in some other way that is counter to how they would act when rational. To simulate this loss of self-control, the investigator is handed to you, the Keeper, for a short time—whenever a Sanity roll is failed you take control and dictate the investigator's next action. As always, you should aim to drive the game towards the theme of horror and consider how an involuntary action could do this. For example, if the investigators are hiding under a bed when the cannibal cult arrive home, will one of them cry out upon missing a Sanity roll as a result of seeing the cultists preparing their lunch?

If the Sanity roll results in insanity, the Keeper gains control of the investigator's actions for the duration of the bout of madness. This won't be for long—in real time at least. Once the bout of madness is over, control of the investigator is handed back to the player. Note the difference between madness, which is of short duration, and the underlying insanity, which is longer—the Keeper controls the investigator during madness, the player controls during insanity.

Players may take a cue from their investigator going insane to present their character as "mad" all of the time—while they can portray their character however they wish, you may want to remind such players that being insane does not necessarily mean that the character acts out their madness all of the time. Indeed, while there is an underlying insanity, the investigator

The investigators have closed in on the hideout of the Cult of the Whispering Tongue and are currently searching the secret base for leads on the cult's plans to unleash devastation on New York City. What the investigators don't know is that the cult has a shoggoth living in an underground pool. The shoggoth is powerful and very likely to kill some, if not all, of the investigators if they blunder into it—such an outcome will most likely mean the premature end of the game. Therefore, the Keeper provides the players with three chances to avoid confronting the shoggoth.

The first chance comes when the Keeper discusses the players' plans for searching the hideout. The players are excited and it appears they want to rush in, abandoning any sense of caution. During the conversation, the Keeper rephrases what the players are saying as, "So you think the murderous Cult of the Whispering Tongue are hiding out here and you want to rush in with guns blazing, with no evidence that this in indeed the right place?" Hopefully, something along these lines will give the players enough of a hint that a degree of caution might be advisable. Perhaps they should stake out the place first to gather more information about the cult's activities.

Having watched the hideout for a couple of days, the players have recognized some of the cultists and are now certain that they have the right place. The investigators quietly gain entry and are searching the many rooms of the building when they come upon a lone cultist. After a quick fight, the cultist is captured, and the investigators decide to question him before going any further. The Keeper uses this opportunity to give a second hint that the players really should avoid entering the cave under the cellar. When the players ask the captured cultist what is in the cellar, the Keeper replies in the voice of the cultist "Go in the cellar, eh? That's a good idea. Yes, you go down there and find the pool! You'll get just what's coming to you down there! Ha Ha HA!!" The Keeper presents the cultists as mad and dangerous, hoping that the players will pick up on the fact that whatever is in the pool in the cellar is dangerous.

Ignoring the Keeper's hints so far, the players tie up the cultist and leave him hidden in a closet, and decide to go straight to the cellar to check out the pool (no one said that the players will listen to the Keeper!). As they explore the cellar, one of them discovers stone steps leading down to a large hole in the floor. As the investigators look down the steps, the Keeper provides a third and final warning, "The stone steps look slimy and there's a foul smell—something evil dwells down there. You can hear the water splash, like something huge was climbing out of a pool. A hideous popping sound carries up the stairs. Whatever's down there doesn't smell or sound good."

Whatever the players decide to do next is up to them, but the Keeper has now given them three warnings that this isn't going to be a walk in the park. Hopefully the players are at least prepared and forearmed now—if they have any sense they'll run rather than try to fight the shoggoth!

may act and function completely normally in everyday situations, however if they suffer further Sanity point loss, then a bout of madness ensues and the character's madness takes hold for the duration of the bout.

Ultimately with the onset of permanent insanity (which equates with permanent madness) the player's control of his or her investigator comes to an end.

One way to think of *Call of Cthulhu* is as a struggle between player and Keeper for control of the investigator. The player takes the side of rational and sane behavior, while you, the Keeper, are like a little devil on the investigator's shoulder, constantly pushing the investigator into situations that will lead to your gaining control, resulting in madness and irrational behavior.

Delusions

Delusions have greater impact if the delusion has some relevance to the investigator. A great way to do this is to keep track of each investigator's backstory and use the entries as inspiration for delusions. A lone investigator might set out to explore some old house, only to meet an old friend there (from his or her backstory). The whole event may be a delusion taking place in the investigator's home.

A number of films offer good inspiration for how to use delusions and madness, among them *Twelve Monkeys, Bug, The Shining, The Lovely Bones, Pan's Labyrinth, Fight Club* and *Mulholland Drive*. In these movies, characters struggle to differentiate between reality and hallucinations, and we, the viewer, are unsure if what we are seeing is real or imaginary.

Scaring the Players

"What would your feelings be, seriously, if your cat or your dog began to talk to you, and to dispute with you in human accents? You would be overwhelmed with horror. I am sure of it. And if the roses in your garden sang a weird song, you would go mad. And suppose the stones in the road began to swell and grow before your eyes, and if the pebble that you noticed at night had shot out stony blossoms in the morning?"

—Arthur Machen, *The White People*

The horror genre can be a lot of fun. Right down to pounding hearts and sweating brows, it is part of human nature to find pleasure in being scared, as long as being scared is not for real. Of course, actually scaring anyone is rare in a game consisting of dice and paper, but be assured it can happen.

The game's setting is ostensibly that of the real world with which we are intimately familiar. As you play, strive to make the world realistic so your players feel at home in it. If a monster appeared in real life, most of us would be scared, but a player is unlikely to be scared even if a monster enters through his or her investigator's front door—the player knows this is a horror game, and is expecting monsters. Instead of using a monster to scare a player, try to confound the player's expectations of how things in the "real" world work. Consider the following event for example: the investigator says goodbye to his wife as she leaves the house for work, and then, five minutes later, his wife walks down the stairs in her dressing gown. Don't provide an explanation. If you can induce cognitive dissonance (holding two conflicting ideas simultaneously) in the player, you will open the door to fear as the player's mind struggles to make sense of the situation. We get scared when we can't make sense of things, especially when those things that don't make sense are the mundane, everyday things that we know we should understand.

Pacing works hand-in-hand with confounding expectations to create a sense of escalating tension and terror. Present the players with problems and, when the player shows signs of coping with the problems, toss in an additional complication. Look through your scenario, consider the problems that will arise for the investigators and be on the lookout for more as you play.

Harvey has discovers that a cult is operating in the local town (problem 1). Investigations lead him to discover that they are planning something horrible for the town fair tomorrow night (problem 2)! As his investigations proceed, he unearths evidence that Uncle Theodore is involved with the cult—is the information really true (problem 3)?

Harvey is desperate and seeks the help of an old friend, Matthias Nixon, who is learned in magic. Unbeknownst to Harvey, Nixon is in a state of transition, becoming a ghoul. Nixon offers Harvey a bargain: he will help Harvey, but in return Harvey must supply him with a fresh human corpse (problem 4).

Harvey's problems are piling up and the clock is ticking.

Magic

Magic is part of the Cthulhu Mythos and man can never fully comprehend it. Each spell has its own description listed in **Chapter 12: Grimoire**; however, spells are in the Keeper's domain and therefore mutable. You are free to change any aspect of a spell as you wish. Consistency is antithetical to the horror genre—Lovecraft himself never constrained himself with it, so neither should you. Once a spell or monster is established in a given story, you will probably want to keep it largely unchanged for the duration of that story, but this does not mean that in another story with different investigators the same monster or spell cannot manifest in a quite different way.

The spell Wave of Oblivion (page 265) requires a body of salt water to be present for the spell to work and describes its effect as a mighty ocean wave crashing down upon the target. There's no reason why this couldn't instead be a wave of invisible force or a wind so strong it tears flesh from the bone.

As well as the danger associated with the first casting of a spell, you are encouraged to incorporate your own ideas for hazards for the spells, perhaps to suit your scenario.

Tomes

You should note that the rules state that it is up to you when to call for rolls, and this applies equally to reading tomes and using magic. If reading the tome is essential to the progression of your plot, then beware of introducing a dice roll and thus a risk of failure.

Using the Optional Rule: Spontaneous Use of the Cthulhu Mythos Skill

Clearly, use of this option must be handled with care, as it can potentially place disproportionate power in the hands of a player. When an investigator has only 2% Cthulhu Mythos skill, the chances of successfully using spontaneous magic are very low. You may be tempted by this low probability of success to allow an investigator a chance to achieve a major goal, such as raising the dead through spontaneous use of the Cthulhu Mythos skill. This may become an issue when that same investigator has 50% Cthulhu Mythos skill in the future; suddenly what was a rare chance becomes a fifty-fifty chance and the investigator is casually raising the dead on a daily basis. Only you can decide what is appropriate to your game, so take care not to allow overly generous goals simply because the present chance of success is very low. Opting to downscale an investigator's abilities later will give the players a sense of being penalized and should be avoided by using some forethought.

When setting goals for the use of Cthulhu Mythos skill, refer to a comparable spell for guidance on costs and requirements. Tell the player how many magic points it will cost when the goal is agreed, or perhaps state a die type (*e.g.* 1D8) that will be rolled to determine the magic point cost. Each spontaneous use of Cthulhu Mythos should be dangerous and unique; losing the pushed roll can have dire consequences (see **The Consequences of Failing a Pushed Casting Roll**, page 178).

You may decide to be more generous in the setting of goals for the use of the spontaneous Cthulhu Mythos skill if the goal is associated with the investigator's profession. In this way a doctor could become a Herbert West-style character—a mad doctor bent on the reanimation of dead tissue.

Entering the World of the Cthulhu Mythos

In creating atmosphere, the Keeper should play up the transition that the investigators go through when they come to realize the reality of the Mythos. For someone with no Cthulhu Mythos skill points or who disbelieves in it (see **Becoming a Believer**, page 179), the world is a place of hope, a place where mankind has the potential to live in happiness, a place where the investigator can look forward to settling down, starting a family and enjoying a long and happy life. However, for those who take the irrevocable step and comprehend the true nature of the universe, that optimistic light is extinguished forever.

When one becomes a believer, the world changes and becomes a threatening and unpleasant place—people look strange and threatening, and the wind blows cold. There are no more tranquil places, only places of dread. The once great achievements of mankind are now seen as shallow mockeries. Where once cheery faces gathered to welcome the investigator, now there are only lurking figures whose eyes are filled with malice and resentment. Those with knowledge of the Mythos face a worse fate than most. As their sanity is drained away, the nightmares increase, until they perceive the horror even with their waking mind. When all sanity is gone, as their mind snaps, they hear it clearly, but for a moment: the dreadful *Call of Cthulhu*.

Ending a Story

Everyone likes a good ending, but what constitutes a good ending? Consider films: some end with a bang (*Star Wars*), others end at a crucial point (*The Italian Job*) and some simply stop mid-flow (*No Country for Old Men*).

Potentially, a game could continue on and on, but as Keeper you should know when the story comes to an end. Sometimes the ending is obvious, other times it is a matter of deciding when to say, "cut". If the investigators defeat the big bad in a battle, this clearly presents one way to end the game. Other times an ending may not be so clear.

If you've been playing for several hours and want to draw the session to a close, you have a couple of options. Ask the players if they want to continue the story another day. If so, try to bring the game to a cliffhanger or dramatic moment and then cease play. If people want to end the game then fast-forward to the final scene. An **Idea roll** (page 199) may be useful here to decide whether the investigators begin the final scene in an advantageous position or not. Tell the players what they find out and where it takes them, and then kick off the final scene in medias res. The movie *Planet Terror* (a.k.a. *Grindhouse*) illustrates this approach wonderfully: simulating the outdated problem of having a missing reel of film, the movie jumps to a later scene of carnage with the protagonists in the thick of the action.

Investigator Death

In some instances, death (even death of the whole investigator group) can be a dramatic and memorable outcome. But the death of an investigator knocks a player out of the game until such a time that a new investigator can be created and introduced to the story. Don't be too ready to deal out death if other interesting options are possible. Endeavoring to make the game an enjoyable experience for everyone is far more important than being a slave to realism.

Remember, this is a horror game, and the threat of both death and insanity should accompany the investigators' every step. An investigator is controlled by a player and there are only two outcomes that permanently end this: death and permanent insanity.

You may be tempted towards leniency when it comes to dealing out damage, but be mindful that in most cases accumulated damage leads to unconsciousness rather than death. Players are encouraged to form an attachment to their investigators and the death of an investigator should always be a significant event. Don't be surprised if a player welcomes the death of an investigator, especially if the death is heroic, meaningful, or will simply make a great anecdote!

Epilogues

A short epilogue for each investigator is a nice way to wrap up the end of a story. A brief epilogue can be used to tell what becomes of each investigator in the aftermath of the story, and provides an opportunity to recognize every player's contribution to the game. Go around the group and talk to each player in turn about the fate of their investigator. There's no need for dice rolls, just a brief description of what the future holds. Try to make each epilogue suitably Lovecraftian and appropriate to your story.

Things don't go well for a group of three investigators playing Amidst the Ancient Trees. *Two investigators are dead and the remaining survivor has fled into the forest after a sanity breaking encounter with the monster in the lake. The Keeper could just end it there, but it feels a little abrupt. Instead the Keeper suggests a brief epilogue and looks to the player of the surviving investigator. "What becomes of you?" The player suggests that the investigator returns to town ranting about the "Thing in the lake." The Keeper wraps things up:"Very well, the townsfolk don't believe your tales of watery monsters. Despite a search of the lake, no evidence is found to substantiate your story. You find that it's easier to hit the bottle and forget your horrific experienence, but each night bad dreams haunt you. Eventually, consumed with a desire to break-free of this curse, you head towards the lake, a box of dynamite in your hands...*

Creating Scenarios

This section looks at the basic ingredients of a *Call of Cthulhu* adventure, aiming to help you take your first steps in crafting scenarios for a group of intrepid investigators.

There is no one single approach to creating a scenario any more than there is one way to write a book or compose a song. Here is a selection of starting points.

Start with setting details and build a story from the ground up

Picking the 1969 Woodstock Festival as the setting, the Keeper sets about researching the period, people involved, etc., and uses it as inspiration for a plot.

Start with a mysterious event

Rather than starting with a general setting, pick a more mysterious or unexplained event and build a scenario based upon it; for example the Tunguska event of 1908 in Russia.

Devise an alternate history

Pick a turning point in history and ask what would have happened if things had gone differently; what if Hitler had used Mythos magic to win the war?

Pick a monster or god

Use a Mythos entity as inspiration for a scenario; picking "fire vampire" gives a theme of fire, for example. They may be summoned to attack people and are linked with the god Cthugha. Who might worship such a god, who might want to summon fire vampires and why?

Create a cult

In Lovecraft's stories, many beings of the Mythos are too powerful to be defeated by human opponents and so horrific that direct knowledge of them causes insanity. When dealing with such beings, Lovecraft needed a way to provide exposition and build tension without bringing the story to a premature end. Human followers gave him a way to reveal information about their "gods" in a diluted form and made it possible for his protagonists to win paltry victories. If the investigators are going up against powerful Mythos entities every week, it won't be long before they are all dead. Using human cultists, worshippers, mad scientists, and other suitably nefarious characters will provide not only more evenly matched opponents but also variety in your games.

Survival horror

The most basic of human motivations is survival. What clearer theme can there be than fighting for one's life? Survival horror is popular horror sub-genre and can work well for scenarios in which the investigators are thrown head-first into a threatening situation and are forced to act to survive.

Isolation

Remember, the onus must be on the investigators. It is they who should feel compelled to deal with the situation rather than calling on external help, such as the police. Sometimes the isolation of remote places can be complete, where the investigators are miles away from society and lack the ability to call for help. In other situations they may be isolated of their own volition; perhaps the investigators are wanted for a crime and are forced to isolate themselves to avoid arrest and imprisonment. In such situations the investigators must work on the fringes of society, outside of the protection of the law.

Pick a story

Seek inspiration from a Lovecraft story or perhaps something else, such as a film or television show. Make alterations to it, perhaps stripping it down to its essential parts then building it up in a new and interesting way. For example, take *The Shadow over Innsmouth* and place it in a lush forested area, replacing deep ones with monster-human hybrids who worship Shub-Niggurath.

Begin with a compelling opening scene

The investigators begin aboard a bus. Looking out of the window they see a man, apparently a vagrant, screaming at the pigeons. All of a sudden a rip appears in the fabric of space and things begin to spew forth. Perhaps this man is a wizard, opening a gate to the Dreamlands.

Big ending

Beware of using a climactic scene as a starting point from which to create a scenario. It can be done, but it involves a lot of work to figure out how to achieve the climax—and what if your players do something that will avert the climactic event?

A twist or hideous revelation

Come up with something exciting, mysterious or horrible, then create a scenario as a vehicle to deliver it. M. Night Shyamalan has used this technique to good effect in his films. For example, unbeknownst to them, one of the investigators is the evildoer, possessed or controlled by some malign force. The truth will most likely only be revealed towards the end of the game.

Begin with the player characters

Have the players generate their investigators and then use these characters and their backstories as the inspiration for a scenario. This has the potential to be a strongly player-led game.

Construct Layers of Mystery

At the heart of a *Call of Cthulhu* scenario is a mystery, something the investigators must find out in order to progress and affect an outcome. Mysteries can be organized like the layers of an onion: each clue tears away one layer and leads to a further question or puzzle to solve (another layer). These layers might go on and on until the investigators feel they have a possible explanation or answer, which in turn directs them to some form of action.

In Lovecraft's *The Case of Charles Dexter Ward*, for example, young Ward begins by investigating the ancient writings of his wizard ancestor (there's our story; our onion). As he investigates further (peeling away the first layer of the onion), he discovers a technique to raise the dead. He tries it (peeling away a second layer of the onion), and is able to raise his ancestor, who proves to be a near twin of Ward in appearance. This ancestor then becomes Ward's mentor in the arcane arts (the third layer of the onion). However, young Ward proves too squeamish and his ancestor murders him and takes his place. That's the end of the scenario for Ward, and the end of the first onion for us.

Young Ward's doctor then starts his investigations, researching along the same lines Ward began. This is the initial layer of a new onion. Dr. Willett finds that the ancient house of the sinister ancestor still stands and visits it (the second layer of this onion). In the house's vast basements, Willett encounters horrific sights and beings, and discovers how to lay to rest the evil ancestor whom he suspects has displaced his patient, young Ward (this is the third layer of the new onion). Now full of knowledge and determination, Willett visits the insane asylum where the evil ancestor masquerades as the young Ward. There, Willett recites the Resurrection spell backward, destroying the ancestor and finishing the second onion and the story as well.

Each layer of a scenario should present the investigators with two or three choices as to where to proceed. Players should never be certain that they have delved to the bottom of a mystery, except for their own purposes, nor should they ever be certain of the Keeper's intentions. Obviously, the Keeper cannot make scenarios infinitely deep and complex, so must either break off play when the investigators get too deep, or improvise. If breaking off from play, this should only be until the Keeper manages to extend the scenario further and give more depth to the mysteries.

Using Lovecraftian Themes

> *The oldest and strongest emotion of mankind is fear, and the oldest and strongest kind of fear is fear of the unknown.*
>
> —H.P.Lovecraft, *Supernatural Horror in Literature*

Key themes can be recognized throughout Lovecraft's writing, either lurking underneath the text or central to the plot. Utilizing these themes when designing scenarios and running games of *Call of Cthulhu* can help imbue your games with an undercurrent of Lovecraftian horror.

Fear…of the Alien, the Outsider, of Knowledge

A central tenet presented in nearly all of Lovecraft's fiction is fear of the unknown. Anything that comes from outside of your normal reality, your day-to-day existence, is to be feared. Such things have a way of invading your space, your life, and ultimately destroying your very personality and way of life. Man is imprisoned and isolated. Truth lies in the dark, secret places of the world; in ancient woods, hollow hills, and remote locales. Every stranger could be hiding something, plotting your demise, or wanting something of yours. Investigators find themselves cut off from civilization (no phones, ho help, no safety) with no one who will come to their aid. They are the "outsiders".

Knowledge causes pain, sorrow, and death. Books of secrets and magic are to be feared; they change how you perceive the world around you, they question your faith, and obliterate your very soul. Better they are destroyed or kept hidden lest some fool messes with things best left sleeping.

The realization that something has affected you, be it alien implants, false memories, or dark truths, can make for highly immersive and scary stories. The investigators

and their players may not know these secrets as the game starts—part of the horror (and fun) comes from unraveling the mystery and facing up to the big revelation.

Suggested reading: *The Case of Charles Dexter Ward, The Call of Cthulhu.*

Corruption…of the Body, the Mind, the World

A pervading sense of corruption, in mind and body. Many of Lovecraft's stories carry a sense of decay in their surroundings and settings, as well as in the mental and physical decay of the protagonists. The slow, but inevitable creep of corruption can be a useful backdrop to a scenario to inspire a theme of foreboding and dread. Keepers can also take this theme and make it personal; for example, the slow developing and frightening metamorphosis of an investigator into a deep one (the Innsmouth taint) or into a ghoul. Alterations in appearance and habits over time may provoke Sanity point loss for the investigator as well as those around him or her. The investigators in question may not be aware of what is happening, perhaps thinking the changes are caused by the slow creep of a dreadful disease or the results of insanity and delusion.

Family bloodlines carry "memories" and taints. Descendants cannot escape the stain of evil crimes committed by their forebears; unwittingly, they begin to mirror such dark deeds. Exposure to the Mythos drains not only sanity but also humanity. Those who repeatedly risk contact with things not of this world may become corrupted, losing their faith and mind. What lengths would such a person go to?

The world around us is decaying. Walk any street, look at the signs in the window, look into the eyes of strangers on the street corners. The end is near. What hope is left? Everything good crumbles away and is replaced with a mocking, choking darkness.

Suggested reading: *The Rats in the Walls, The Lurking Fear, The Shadow Over Innsmouth, The Colour Out of Space.*

Cosmic Horror…the Nightmare of Reality, the Place of Humanity, the Cold Universe

At the start of the twentieth century, humanity's increased reliance upon science was both opening new worlds and solidifying the manners by which they could be understood. Lovecraft portrays this scientific potential as a terrifying hole in man's understanding of the universe.

The cosmos is uncaring and humanity is but a speck of dust, inconsequential. Mankind is simply, at best, sport for those from outside to prey upon. The universe is a dark place that mocks humanity's feeble attempts to understand it.

The quest for the unknown is the pursuit of madness. Strange experiments gone wrong (or right!) and the construction of devices that lift the veil of mankind's ignorance lead such explorers into darkest and most terrifying realms of reality and possibility. Man was not meant to know such things and those who seek for the unknown return "changed." The very biology and composition of Mythos creatures is beyond man's ability to know and understand. It is dangerous to become exposed to such matter; even being in the presence of such creatures and their technology is anathema to humans, causing headaches, pain, and a pervading dread.

Suggested reading: *The Dreams in the Witch House, From Beyond, At the Mountains of Madness.*

Of course, Lovecraft didn't confine himself to Cthulhu Mythos stories and neither should you. Gain inspiration from other writers, television, films and folklore. Let your imagination roam.

Opening Scene

Every journey starts with a first step. The start of a scenario establishes the premise by which the investigators become involved and effectively provides the players with their initial direction of investigation and research.

Don't miss the opportunity to hook the players' interest from the first with an exciting or intriguing opening scene. Ensure that it is thoroughly engaging and something the investigators can't ignore.

Your scenario begins with the players learning about a murder through newspaper reports. Could this be made more engaging? What if one of the investigators discovered the mangled corpse while walking his dog. Consider what the investigator's reaction might be? Is the scene challenging enough? Could it be ignored by the player? The example is unpleasant, but might not lead anywhere beyond the investigator inspecting the scene for clues and calling the police. What if the victim is known to the investigator and able to talk for a brief time before dying? What if the victim is someone the investigator would be glad to see the back of? Perhaps someone to whom the investigator is in debt? Take a look at the investigators' backstories for inspiration.

Anatomy of a Linear Scenario

While scenarios can come in all shapes and forms, the majority share some common elements, much like a classic piece of detective fiction. A beginning, middle, and an end is a good place to start. Without these three a scenario will lack definition and has the potential to become a confusing mess, not only for the players, but also for the Keeper.

The beginning sets up the whole game: it hooks the players' interest, sets the tone and mood, and provides an initial source of clues and leads for investigation. The middle is where the investigators get to pursue information, meet non-player characters, discover clues, and begin to piece together the bigger picture. The end comes when the investigators have (more or less) discovered what's going

The King in Yellow, an avatar of Hastur

on and have decided to confront the big villain or at least have a workable solution to solve the mystery. All this comes to a climax, when the truth is (probably) revealed, the villain caught or dispatched, and some form of resolution is reached.

Linear adventures can be characterized like a car journey. If you know your destination you can plan a route—perhaps driving a certain way to take in some wonderful scenery. If you encounter bad traffic en route, you can make a detour. This might affect your journey time but you'll still get to your destination in the end. The scenario starts at point "A" and ends at point "E," with the investigators journeying through points "B," "C," and "D" en route.

Let's take a look at one of the scenarios in this book— Amidst the Ancient Trees *(page 346). The scenario begins at point A, as the investigators are called to join a posse to find a missing girl. Point B would encompass the various scenes that may be encountered before entering point C. The order in which the investigator's play through the scenes is more-or-less up to them and the keeper, but eventually they will encounter the lake for the climax of the scenario (Point D).*

As you can see, the plot is driven in one direction by the acquisition of clues and sparse information. Think of it like a train track—the story can only go one way. This is fine for novice Keepers and players who are getting to grips with the game. However, it relies on the players doing what is expected of them—following the clues in the right order.

Constructing a plot is essential to good linear scenario design, and this is easy to do. Just think about the books you've read, films and TV you've watched, and stories you've been told. All of these can provide great inspiration. Don't be afraid to steal a cool idea or recreate a whole story as the basis of your scenario's plot—every Keeper worth his or her (essential) salt steals from movies and books. If you don't know where to start, grab a collection of Lovecraft stories and get reading! Changing a few names and mixing up the monsters in a particular Lovecraft story is the perfect way to start.

Most players, as they become more familiar with the game and confident in their investigators, will want to diverge from the linear scenario. Rather than follow the obvious clues laid out for them by the Keeper, they will want to follow up a different clue or even come up with a line of enquiry entirely of their own devising. Suddenly the adventure is sidetracked and the Keeper may be tempted to contrive something to get the story back on its intended track rather than go where the players are heading. If the players are compelled back to the Keeper's prepared plot, they will come to feel that their contribution is of little value and that they are simply following a preordained story rather than creating their own. This means that it's time to look at running scenarios in a non-linear way.

The Anatomy of a Non-Linear Scenario

Novice Keepers are advised to create linear stories at first, moving onto non-linear scenarios as their experience and confidence grows.

In a non-linear adventure, after starting out at point A, the successive points may be encountered in a different order each time the scenario is played and various unknown endings may ultimately be reached.

In creating a sandbox, the Keeper is establishing a "geography" for the game wherein numerous interconnected or separate plots can be set for the investigators to discover over the course of play. Should the players go off at a tangent, the Keeper is well-versed enough in the setting to accommodate the developing story. Note that you are not writing a story when you create a non-linear scenario. Above all, you do not script an ending—avoid this at all costs! You may write a backstory, but it must stop where the game starts. What you are creating is plot elements (non-player characters, locations, etc.), but how these are woven together into a story is decided during play. You may also make a timeline of events that will take place in the story if the course of events is not altered by the investigators, but you must be ready to alter the events on the timeline according to the actions of the players.

Sometimes the players will miss clues or head down a path the Keeper did not foresee. This is fine; in fact, it is better than fine, as some of the best parts of a game are those improvised in play.

Non-linear adventures give the player's choice in how to proceed. The very fact that unexpected things will happen because of the players' choices makes for a more exciting game for everyone—the Keeper included. In this sense, the story really does become a collaboration between the Keeper and players.

Let's take the plot of well-known horror film, John Carpenter’s The Thing, *as the basis for a* Call of Cthulhu *scenario. The basic summary of the film is as follows:*

The crew of a remote Antarctic research facility unwittingly takes in a shape-shifting alien that proceeds to murder and replicate members of the team. The alien has been awoken from centuries of sleep by men digging in the ice and is now trying to survive while constructing a spacecraft to escape the Antarctic.

These are the key ingredients of the story—there’s plenty more going on, but this will be enough for now. Taking these ideas, let's rework the plot for Call of Cthulhu.

The Setup (“the mystery”):

A team of researchers from Miskatonic University is called to investigate the disappearance of members of an archaeological dig in the Vermont countryside. The only known facts are that the archaeological team had discovered the remains of an ancient site and had been conducting the dig for one month. A few days ago, some local people visited the site only to discover the team had inexplicably disappeared, leaving all of their possessions and equipment.

What’s going on:

The team unearthed a stone tablet on which was inscribed the spell Summon/Bind Star Vampire and, unwittingly, one of them cast the spell. The archaeological team were eaten by the monster (a star vampire), with only one survivor (we’ll call him Ted). While the spell worked, the summoned star vampire was not bound properly and so is free to do as it pleases. At the moment it is roaming the woods, randomly murdering the locals, livestock and wildlife until it decides to transport itself back from whence it came. The missing bodies of the archeological team can be found in the woods near the dig site—such discoveries can be made by the local police and/or the investigators. Ted is also roaming the woods, having fled the monster’s attack. He has lost his mind and is insane. Star vampires are invisible most of the time, so no one knows who is carrying out the murders, and suspicion falls upon Ted.

So, we have a relatively isolated location (enough for the investigators to feel they are on their own, but close enough to civilization for a range of non-player characters to be introduced (local farmers, the police, etc.) We have a reason for a team of investigators to be there (let’s assume the investigators can be from Miskatonic University) and we have a nasty monster!

How to solve it:

Once at the site, the investigators will need to explore the dig site, examine the remains of those murdered, question the locals, and ultimately discover the stone tablet, before learning the spell properly and casting it to dispel the monster. While trying to do this, all sorts of craziness occurs as the monster is on the loose and is working its way around the local farms, killing livestock and people. Meanwhile, Ted is being hunted by the police as suspect number one. It is up to the investigators to save Ted and banish or kill the monster.

Three potential endings (just examples, there are many more):

- Some of the investigators engage the monster in combat as others chant the spell at the site. As it kills its second investigator, the spell takes effect and the creature is banished.
- The star vampire uses its magic to control the local policeman, who leads the investigators into a trap, leading to a chaotic scene that ends with half of the investigators dead and the remaining ones fleeing madly into the night.
- The investigators discover the stone tablet and destroy it, believing it to be the source of the evil. They may have just signed their own death warrants!

As you can see, from the simple idea of a monster attacking a research team, you can begin to construct a scenario, adding as many bells and whistles as you like. As in The Thing, *the investigators aren’t the ones who unleash the monster; instead they have to research what happened to the original team and try to fix the mess they find themselves in.*

Campaigns

If a scenario were likened to an episode of a television series, a campaign would be a season or perhaps an entire series. A published campaign is divided into chapters, each of which might be considered one scenario. The chapters are linked with a common theme or story-arc. Depending on the campaign, the chapters may need to be completed in a set order or there may be a flexibility to accommodate playing the chapters in different orders, depending on the actions of the investigators.

First, think up several scenario plots, each only two or three layers deep. With three or four scenarios in mind, think about how they might connect to a central horror or mystery. The players start out fooling around with the very edges of the Mythos, where there are dozens of myths, legends, clues, and adventures. As they gain more knowledge and experience, the investigators will work their way inward, into stories of greater depth. After several such stories, the players should begin to see the links between the various scenarios. At the center of the mystery lies the hideous truth and the climax of the campaign.

There should be hoaxes and meaningless trails sprinkled among the scenarios. These will keep your world from degenerating into a mass of monsters and their kin. Gamblers, Crimson Letters (page 364) is an example of a non-linear or "sandbox" structure scenario. The investigators can roam around the sandbox wherever they like, in whatever order they like-discovering and unlocking the plot as they go.

In the course of the scenario, the onus is on the investigators to choose where to visit and who to talk to.

The scenario may end in a desperate battle with the source of the evil, with a shootout at Unconsidered Trifles, with a confrontation with Atlantic City gangsters or with the investigators locked-up in Arkham Sanitarium.

When preparing a sandbox scenario, you don't need to write lengthy descriptions of each locale. Just a few bullet-points about each will suffice to act as reminder. Your notes should include possible clues to be found and how they connect to other non-player characters or locations. Non-player characters don't need to have all their skills detailed; a profession, a few bullet points and relationships to other characters should suffice.

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spies, religious fanatics, drug smugglers, slavers, grasping entrepreneurs, venal labor bosses, terrorists, movie stars, nefarious politicians, and piratical sea captains are also available. An occasional scenario with dangers originating from this (mundane) world might divert your players, but keep in mind that the main theme of the game is the investigators' struggle against the Cthulhu Mythos.

Within each scenario you prepare, sprinkle additional information that relates to the "big picture"—the main plot and what is really happening in the background. As the investigators work through the scenarios, these disparate pieces of information should begin to form connections, driving the investigators to pursue new lines of enquiry and leading them ever deeper into the main plot until they reach a point of realization as to what is really going on and who the real enemy is. This point of realization from various disassociated clues should prepare the investigators for their biggest challenge and the climax of the campaign.

Chaosium has published a number of campaigns for *Call of Cthulhu*, including *Horror on the Orient Express* and *The Masks of Nyarlathotep*. If you are you new to the concept of campaigns then reading (and playing!) through a published campaign will give you a good grasp of how individual scenarios can be linked to form a campaign.

In one scenario, papers found in the old Starry Wisdom cult chapel in Boston could mention the Esoteric Order of Dagon. Later, in another scenario, investigations of swamp cults in Louisiana could unearth connections to a master cult in New England, centered in Innsmouth, also called the Esoteric Order of Dagon.

Level of Detail

We've looked at how to structure linear and non-linear scenarios and campaigns, but what should a finished scenario look like? The scenarios at the back of this book are by different authors, each with their own style. However, these are of course published scenarios and each has had to meet certain requirements and standards that may not be required for the homegrown scenario.

Just as there is no single way to start when writing a scenario, there is no prescribed end product. Compare creating a scenario with making a speech. When making a speech, some people are able to make it up on the spot with little or no preparation, while others make a few notes to improvise around and still others write the whole thing out word for word. These various levels of preparation can work equally well—there is no right or wrong here. The important thing is to know what level of detail you personally require.

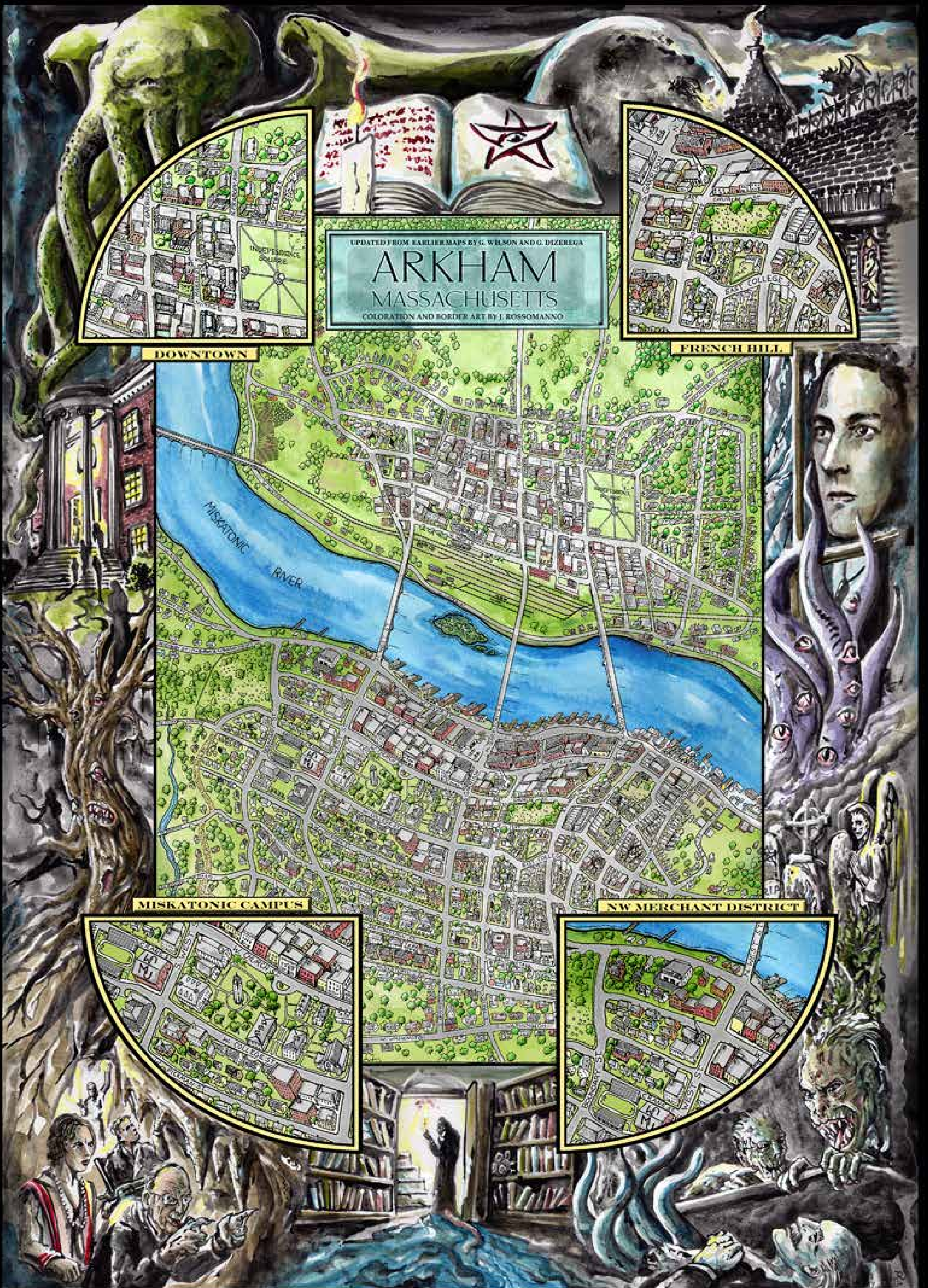
If you are writing a scenario, it might be no more than a handful of notes. If you are new to running games, it is unlikely that you will feel confident enough to use this approach initially. If used successfully, the results of the "notes" approach can prove highly rewarding as the low level of preparation encourages greater improvisation, leading to more creative and unpredictable play.

How to Use a Published Scenario

The great thing about a published scenario is that the work has been done for you and lots of detailed background and setting material is provided for you to use. Depending on how you approach it, this can feel like a blessing or a burden. If you are someone who can read a large quantity of text quickly, identify the salient points and retain the information, then you are off to a flying start. Most of us, however, will find we forget certain parts, requiring us to break the flow of the game to consult the scenario text, clumsily leafing through the pages in search of those elusive but seemingly all-important details.

So how best to use a published scenario? To start with, leaf through the scenario and gain an overview of the chapters and contents, then read the whole document thoroughly from cover to cover once. You should now have a good understanding of what the scenario is about, but you may still be hazy on some of the details, perhaps not quite grasping the roles played by some of the non-player characters; this is fine.

Next, work through the scenario again, this time taking notes. Try to write a bare minimum. Avoid superfluous detail or things that you feel confident that you'll remember


UPDATED FROM EARLIER MAPS BY G. WILSON AND G. DIZEREGA
ARKHAM
MASSACHUSETTS
COLORATION AND BORDER ART BY J. ROSSOMANNO
DOWNTOWN
INDEPENDENCE SQUARE
FRENCH HILL
MISKATONIC RIVER
MISKATONIC CAMPUS
NW MERCHANT DISTRICT

anyway. Identify text that is simply adding color and reduce or omit it. For example, the text might describe a bedroom in great detail, down to the color of the bedspread, the wallpaper, the contents of the bedside cabinet and other furnishings. If you are confident that none of this information is vital and that you can improvise a description of a similar room during play then there is no need to record the details in your notes. You are not doing the published adventure any disrespect—the printed text of the scenario has served its purpose in communicating to you, the reader, an image of the bedroom. When you run the game you will be able to describe a bedroom inspired by what you read in the scenario. Whether the bedspread is pink or blue is neither here nor there. What may be important is whether it is an opulent suite or a seedy motel room, and you will know this from having read the published text.

Be sure to identify and note down anything that is essential to the scenario. You will know what is important and what is not because you have read the scenario once already. Clearly if the scenario notes that there is a copy of the *Cultes des Goules* in the bedside cabinet then you need to note its presence. In your mind it might better be concealed under the bed or beneath a loose floorboard—the location is not important, only its presence.

To run a scenario effectively you need to feel ownership of it. After this second reading of the scenario, you should have a set of notes from which you can run the game in your own way. See how you have distilled a published scenario back to Keeper's notes, perhaps similar to those used by the author when the game was run for the very first time. Use these notes as a framework and with your players you'll create wonderful new stories that would amaze the scenario's author!

A published scenario describes a room as follows:

Main bedroom: A comfortable bedroom with a large window overlooking the rear garden. Clothes lie scattered across the floor and the room would benefit from a good clean. A wooden bedside cabinet contains a copy of the *Cultes des Goules* in a locked drawer.

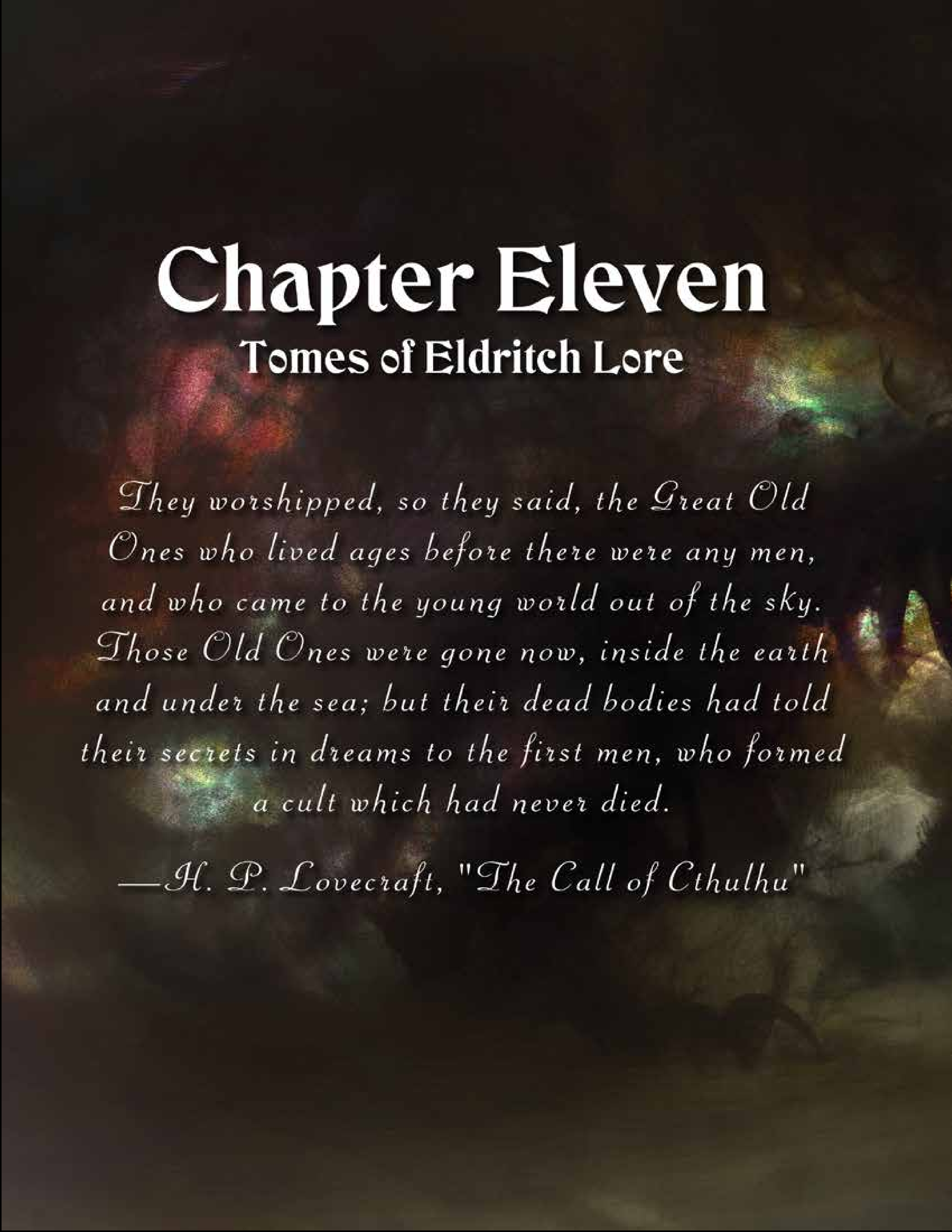
Your notes might reduce this to:

Main bedroom, grubby, hidden Cultes des Goules.

And Finally...

If there's one thing you need above all others to make this game fun, it is a positive enthusiasm to make stuff up and create conflict and drama. That spark of life trumps all the rules and advice that anyone can give you on how to run a game. On its own, enthusiasm will not make you a great Keeper, but without it you will never be one. If anything in this book excited you, then focus on that. Get fired up, get excited and share that with your players so that they feel it too.

Now go and have fun!



Chapter Eleven

Tomes of Eldritch Lore

> *They worshipped, so they said, the Great Old Ones who lived ages before there were any men, and who came to the young world out of the sky. Those Old Ones were gone now, inside the earth and under the sea; but their dead bodies had told their secrets in dreams to the first men, who formed a cult which had never died.*
>
> *—H. P. Lovecraft, "The Call of Cthulhu"*

Mythos tomes are the repositories of arcane wisdom, terrible secrets, and powerful magic. They provide the seeker of enlightenment with stark truths about reality, existence, and presence of those from outside. For the unwary, such books delineate a path to nightmare, horror, and insanity.

This chapter summarizes the books of the Cthulhu Mythos most often mentioned in the fiction of the Lovecraft Circle of writers.

Describing Mythos Tomes

Some Mythos volumes are recent enough in origin to have been printed with movable type. Those editions were usually published privately in short press runs and only sold to rich collectors or acquaintances. Upon publication, copies often were sought out and destroyed by the authorities due to their scandalous nature. Better these texts be burned and suppressed. Such was the fate of the original publication of *The King in Yellow*.

Where surviving copies exist, these have often have been ill-treated by the crazed or malicious, or else rebound to disguise their blasphemous contents. Bound manuscripts were never regularized by typesetting and printing, and their wavering, blotted handwriting may be wholly incomprehensible for pages at a time, a situation remedied only by great dedication and scholarship.

Even though each book's summary is uniform in these rules, assume that each copy of a Mythos book can be different from its fellows. Though the logic of that potential diminishes for recent books, such as *Azathoth and Others*, even then bindings may be broken, pages torn out, and signatures missing or wrongly collated. Contents may be ink-stained or acid-scarred, with pages half-burnt and the words made illegible or utterly defaced by madmen (or by sane men who sought to destroy the dangerous information therein). Unique information may be written as marginalia or jotted down on notepaper and inserted here or there.

Some tomes begin to possess their own "character" as they grow in age. Passed down through the generations, between family members, booksellers, and collectors, the tomes seem to absorb an imprint of their owners. This can be more than simply the wandering marginalia of occult scholars, with some books apparently manifesting distinct "personalities" that echo once-powerful owners, such as grand sorcerers and cult potentates. Consider the smell, feel, and look of Mythos books. The overall impression ought to be distinctly unhealthy. The binding will probably be leather, perhaps human or even that of some unworldly being. Does the leather leave a slimy residue when touched? Does the book leave a musky odor wherever it has been? Does the presence of the tome cause the pages of other, nearby books to char and blacken? Perhaps the book appears to move of its own accord, never to be found where the investigator remembers placing it.

Sorcerers and cultists are not librarians. They are unconcerned with the needs of posterity. They intend to live forever and they consider the knowledge contained within their tomes to be theirs by right—and not to be lightly passed to the unworthy.

Undiscovered Editions

If an original-language version is found of a work that until then was known only in translation, then the original version is more informative. Add a few percentiles to the Cthulhu Mythos skill reward. Treat the original edition as another edition. The Keeper chooses the book's original language and can make up its title in that language as well.

If a you create a new Mythos tome for some purpose, you should have a suitable name for it, know the language of its composition, know what it looks and feels like, know how many Sanity points are lost in reading it, know how many Cthulhu Mythos points its comprehension adds, and be able to determine what spells (if any) can be found within it.

Using Mythos Tomes

Despite the dangers, investigators will choose to study this or that terrifying book. The process of reading can be leisurely and can be suspended at any point for as long as need be.

Consider that each book is a potential conduit of Mythos power and energy—a physical and mental portal to the madness of secrets beyond the reasoning of mortal man. Books of power may exert a dark influence on those who possess them, stoking their desire for blasphemous knowledge, kindling a fascination for the occult, and ultimately driving the owner to delve deep into the Mythos and court insanity. In many Lovecraftian stories, the protagonist is thrown headfirst into the horrors of the Mythos as a result of some Mythos artifact or tome.

Akin to spells, Mythos tomes can unbalance a game if used too freely. Such books are a conduit for Cthulhu Mythos knowledge and spells, providing the investigators with a potential source of great power in combating the machinations of the Mythos. If everywhere the investigators turn they find a Mythos tome, then the game can become predictable and the challenge lessened. Obtaining a Mythos book could be a scenario in itself, or at least a suitably dangerous sidetrack to a campaign, allowing the investigators to gain secrets that help them in their quest against the minions of the Mythos.

This power and knowledge comes at a price. In *Call of Cthulhu*, this usually means an increasing descent into madness. While players will desire to gain Mythos books, they should also fear them, due to the terrible sanity depleting effect they will have on their investigators.

Investigator possession of a Mythos tome should always carry a consequence. This may simply be the cost in sanity, as described above, or some other story-related consequence.

Try to devise corrupted investigator background entries that drive the story forward. Think about how the investigator's relationship with the Mythos tome could be manipulated to compel the game's narrative, add further depth to the investigator, and suggest roleplaying opportunities to the player concerned. While other investigators view the

Mythos tome in question as a smelly, evil-looking book, the investigator who has become corrupted by it will see it in a quite different light. An investigator may feel compelled to hide the book away in case it gets “hurt,” or perhaps the deluded investigator cannot read another book without the tome’s text burning through the print.

The tome is trying to get back to what “it” considers as its rightful owner by sending out messages in the form of dark dreams in the hope that its master will find it. While the investigators suffer from hideous nightmares, the book’s true owner is closing in and waiting for a chance to take back what was stolen.

Possible corrupted investigator background entries:

- The tome is a source of secrets I must know—I must learn more!
- No one is allowed to touch *my* book.
- The book speaks to me and I must obey.
- The book is evil, and so am I for reading it.
- Wherever I put the book it kills anything near to it.
- The book is changing me—I hunger for human flesh!

The Mythos tome has proved to be most useful, particularly to the investigator who read it (gaining some points in the Cthulhu Mythos skill and a couple of spells). However, the loss of sanity caused by reading tome is manifesting as an unhealthy obsession with the book. The Keeper decides to give the investigator a new “corrupted” entry in their background (under Treasured Possessions): “Will not part with the Book of Iod*, takes it wherever he goes.”*

Mythos books may also provide the inspiration for investigator delusions (see **Insanity side-effects 2: Delusions and Reality Checks**, page 162). Perhaps the book somehow influences the investigator or the investigator sees the book everywhere—even though it was apparently destroyed. Delusions centered on a Mythos tome can have all manner of effects upon the investigators, whether to throw them off-track or guide them through insane insight.

A Note About the Entries

Information about the tomes described may be known by erudite bibliophiles, historians, and by a few in the rare book trade. While it is unlikely that such books will be found on the shelves of the common public library, some can be found in the rare book sections of certain universities and in private collections. Apart from those listed, other versions, as well as lesser Mythos works exist, as do incidental notebooks, diaries, and letters. Keepers are advised to review the entries for inspiration when designing new volumes of forgotten lore, cultist notebooks, and so on.

Where two dates are noted for multiple Mythos books: the latter date in each case is the date ascribed in the original story. Some dates are conjectural. If available at all, the number of copies listed reflects those known to be held in public and private collections. More existing copies are very likely.

Dimensions given are traditional, since actual sizes often vary between copies. Folios range from 12.5" × 20" to 10" × 15". Quartos vary between 10" × 12.5" and 7.5" × 10". Octavos range between 6.25" × 10" and 5" × 7.5".

The summaries also include average weeks of study per book. When using such numbers, take into account the individual reader’s skills and profession. Use the times and dates given here as comparative indicators of difficulty. Each investigator will study and comprehend a book at a different rate.

Key

Sanity Loss: Automatic Sanity loss for reading the tome.

Cthulhu Mythos: First number shows Cthulhu Myhthos points gained from an Initial reading (CMI). Second number shows Cthulhu Mythos points gained for a Full reading (CMF), see page 174-175.

Mythos Rating: Percentage chance for finding a useful reference within the tome, see pages 175.

Study: Suggested time required to conduct a Full reading of the tome.

Suggested Spells: A list of possible spells to be found within the tome.

Al Azif—*see Necronomicon.*

Azathoth and Others

English, Edward Derby, 1919

A collection of the Arkham-born poet’s early works. Published in Boston in a pocket-sized edition, 3.5" × 5.5" and bound in black leather. Approximately 1,400 copies were printed and sold.

Sanity Loss: 1D4

Cthulhu Mythos: +1/+3 percentiles

Mythos Rating: 12

Study: 1 week

Suggested Spells: none.

Book of Dzyan

English, author/translation unknown, reputedly of ancient origin
Long referred to by theosophist Helena Blavatsky, a copy of this tome has never been verified. Said to be a translation of manuscripts original to Atlantis. Also called the *Stanzas of Dzyan*. Portions of this work were translated as *The Secret Doctrine*, but that includes no spells or other Mythos information.

Sanity Loss: 1D6

Cthulhu Mythos: +3/+6 percentiles

Mythos Rating: 27

Study: 14 weeks

Suggested Spells: Call Forth Childe of the Woode (Summon/Bind Dark Young), Call Forth Wind Spirit (Summon/Bind Byakhee), Call Forth The Unseen Walker (Summon/Bind Dimensional Shambler), Dream Vision (Contact Deity/Cthulhu).

The Book Of Eibon

Three versions follow:

Book Of Eibon

English, translation unknown, c. 15th century
A flawed and incomplete translation. Eighteen copies by various hands are known to exist today.

Sanity Loss: 2D4

Cthulhu Mythos: +3/+8 percentiles

Mythos Rating: 33

Study: 32 weeks

Suggested Spells: Call/Dismiss Azathoth, Contact Formless Spawn of Zhothaqquah (Formless Spawn), Contact Deity/ Kthulhut (Cthulhu), Contact Deity/ Yok Zothoth (Yog-Sothoth), Contact Deity/Zhothaqquah (Tsathoggua), Create Gate, Create Mist of R'lyeh, Enchant Knife, Green Decay, Wither Limb.

Liber Ivonis

Latin, translated by Caius Phillipus Faber, 9th century
Although the original is said to have been written by Eibon, wizard of Hyperborea, no earlier versions than the Latin have been verified. Never printed, six bound manuscript versions have been listed in library collections.

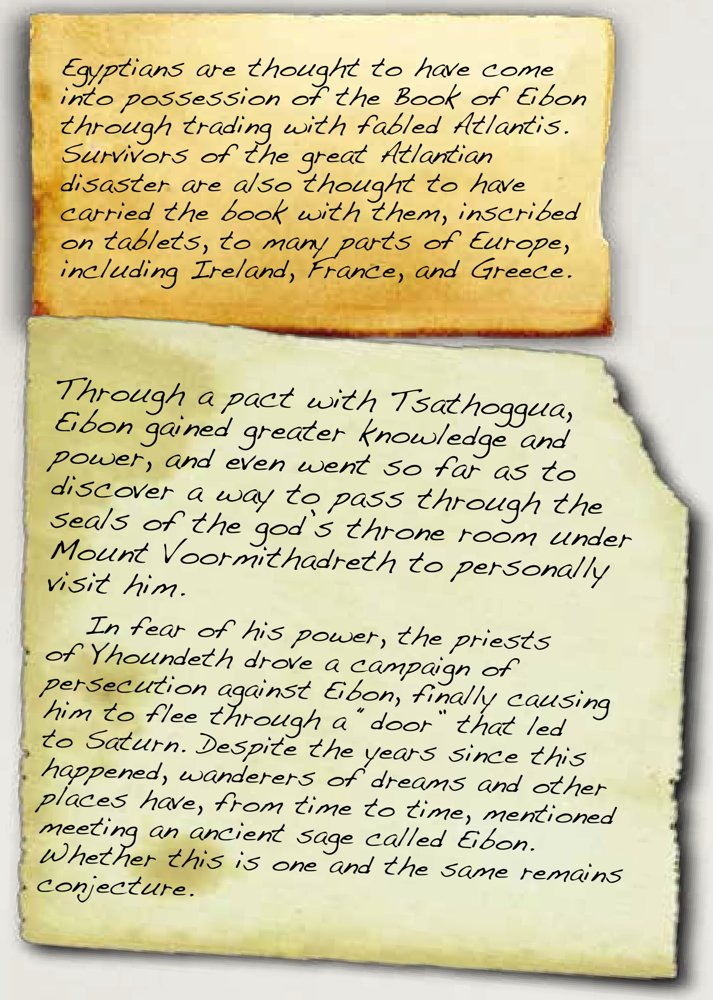
Sanity Loss: 2D4

Cthulhu Mythos: +4/+9 percentiles

Mythos Rating: 39

Study: 36 weeks

Suggested Spells: Call/Dismiss Azathoth, Contact Formless Spawn of Zhothaqquah (Formless Spawn), Contact Deity/ Kthulhut (Cthulhu), Contact Deity/ Yok Zothoth (Yog-Sothoth), Contact Deity/Zhothaqquah (Tsathoggua), Create Barrier of Naach-Tith, Create Gate, Create Mist of R'lyeh, Enchant Knife, Green Decay, Voorish Sign, Wither Limb.



Egyptians are thought to have come into possession of the Book of Eibon through trading with fabled Atlantis. Survivors of the great Atlantian disaster are also thought to have carried the book with them, inscribed on tablets, to many parts of Europe, including Ireland, France, and Greece.

Through a pact with Tsathoggua, Eibon gained greater knowledge and power, and even went so far as to discover a way to pass through the seals of the god's throne room under Mount Voormithadreth to personally visit him.

In fear of his power, the priests of Yhoundeth drove a campaign of persecution against Eibon, finally causing him to flee through a "door" that led to Saturn. Despite the years since this happened, wanderers of dreams and other places have, from time to time, mentioned meeting an ancient sage called Eibon. Whether this is one and the same remains conjecture.

Livre d'Ivon

French, translated by Gaspard du Nord, c. 13th century
Bound, handwritten manuscript of which thirteen specimens, partial or complete, are known to exist.

Sanity Loss: 2D4

Cthulhu Mythos: +4/+8 percentiles

Mythos Rating: 36

Study: 36 weeks

Suggested Spells: same as Liber Ivonis.

Celaeno Fragments

Holographic manuscript in English, by Dr. Laban Shrewsbury, 1915 (1938)
A single copy is known to exist, deposited at Miskatonic University Library shortly before the author mysteriously disappeared.

Sanity Loss: 1D8

Cthulhu Mythos: +3/+6 percentiles

Mythos Rating: 27

Study: 15 weeks

Suggested Spells: Brew Space Mead, Call Cthugha, Elder Sign, Enchant Whistle, Summon/Bind Byakhee.

Confessions of the Mad Monk Clithanus

Latin, by Clithanus, 400 (1674)
A retreading of material Clithanus gleaned from reading the *Necronomicon*. Contains lengthy treatise on sigils of protection and the spawn of Cthulhu.

Copies are maintained at the Field Museum of Chicago, the British Museum, and the Union Theological Seminary in Manhattan.

Sanity Loss: 2D6

Cthulhu Mythos: +3/+6 percentiles

Mythos Rating: 27

Study: 29 weeks

Suggested Spells: Call Down the Blasphemies of the Oceans (Contact Star-Spawn of Cthulhu), Sign of the Master (Elder Sign), Warding.

Cthaat Aquadingen

Two versions follow:

Cthaat Aquadingen

Latin, author unknown, c. 11-12th century
A comprehensive study of the deep ones. Three copies of this Latin version exist, identically bound in human skin said to sweat when the humidity drops too low. One is allegedly held at the British Museum—although the museum denies this—and the other two are owned by British collectors.

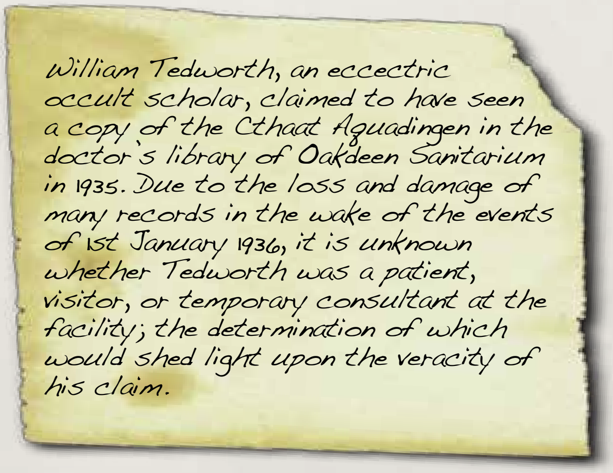
Sanity Loss: 2D8

Cthulhu Mythos: +4/+9 percentiles

Mythos Rating: 39

Study: 46 weeks

Suggested Spells: Dreams from God (Contact Deity/Cthulhu), Dreams from Zattoqua (Contact Deity/Tsathoggua), Dreams of the Drowner (Contact Deity/Yibb-Tstll), Speak with Sea Children (Contact Deep Ones), Speak with Father Dagon, Speak with Mother Hydra (Contact Deep One/Mother Hydra) Speak with God-Child (Contact Star-Spawn of Cthulhu), Nyhargo Dirge (this last spell is a reversal of the Resurrection spell, used to destroy revenants).



William Tedworth, an eccectric occult scholar, claimed to have seen a copy of the Cthaat Aquadingen in the doctor's library of Oakdeen Sanitarium in 1935. Due to the loss and damage of many records in the wake of the events of 1st January 1936, it is unknown whether Tedworth was a patient, visitor, or temporary consultant at the facility; the determination of which would shed light upon the veracity of his claim.

Cthaat Aquadingen

Middle English, author and translator unknown, c. 14th century
A comprehensive study of the deep ones, but in an incomplete and deeply flawed translation. A single bound manuscript is held by the British Museum.

Sanity Loss: 2D4

Cthulhu Mythos: +2/+4 percentiles

Mythos Rating: 18

Study: 29 weeks

Suggested Spells: Dreams from God (Contact Deity/Cthulhu), Speak with Sea Children (Contact Deep Ones), Speak with Father Dagon, Speak with Mother Hydra, Speak with God-Child (Contact Star-Spawn of Cthulhu).

Cthulhu in the Necronomicon

English, written by Dr.Laban Shrewsbury, 1915 (pub: 1938)
Handwritten notes toward an intended book. Deposited at Miskatonic University Library shortly before the author mysteriously disappeared. Tells of Cthulhu's power to affect men's dreams, warning of a worldwide cult dedicated to the creature's return.

Sanity Loss: 1D6

Cthulhu Mythos: +2/+4 percentiles

Mythos Rating: 18

Study: 14 weeks

Suggested Spells: Contact Deity/Cthulhu, Contact Deep Ones, Elder Sign.

Cultes des Goules

French, by François-Honore Balfour, Comte d'Erlette, 1702?
Published in 1703 in France (Paris?), in a quarto edition. The Church immediately denounced it. Catalogs a large cult practicing necromancy, necrophagy, and necrophilia in France. Fourteen copies are known to exist, the most recent surfacing in 1906.

Sanity Loss: 1D10

Cthulhu Mythos: +4/+8 percentiles

Mythos Rating: 36

Study: 22 weeks

Suggested Spells: Black Binding, Call/Dismiss Nyogtha, Call/Dismiss Shub-Niggurath, Contact Ghoul, Resurrection, Shrivelling, Summon/Bind Byakhee, Summon/Bind Dark Young, Voorish Sign.

De Vermiis Mysteriis

Latin, by Ludwig Prinn, 1542

Black letter folio printed in Cologne, Germany, in the same year. Suppressed by the Church. Fifteen copies have survived. In part discusses the Arab world, and things supernatural there.

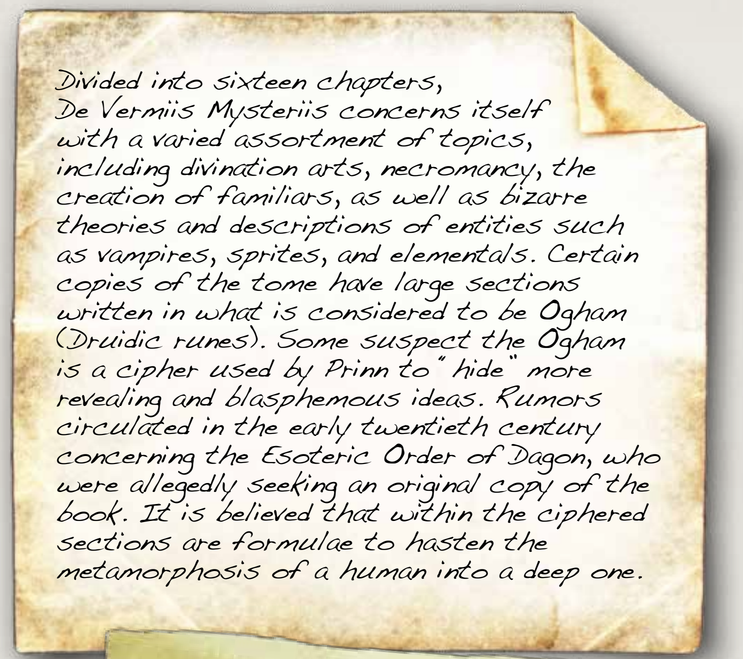
Sanity Loss: 2D6

Cthulhu Mythos: +4/+8 percentiles

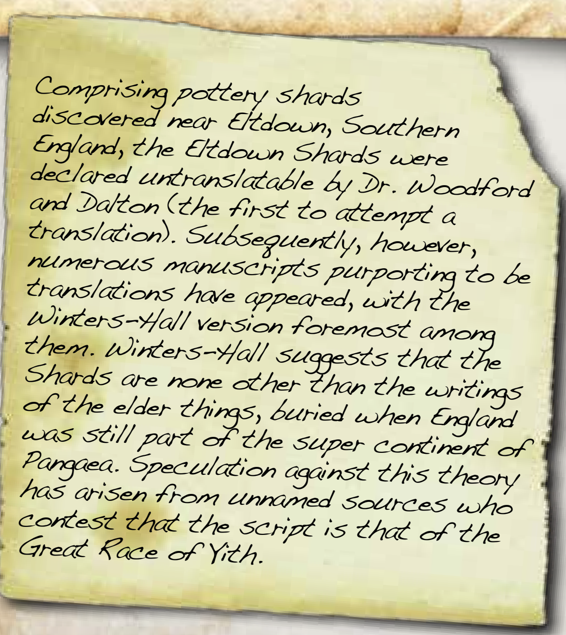
Mythos Rating: 36

Study: 48 weeks

Suggested Spells: Contact Deity/Yig, Create Scrying Window, Create Zombie, Invoke Demon (Summon/Bind Byakhee), Invoke Child of the Goat (Summon/Bind Dark Young), Invoke Invisible Servant (Summon/Bind Star Vampire), Mind Transfer, Voorish Sign.



Divided into sixteen chapters, De Vermiis Mysteriis concerns itself with a varied assortment of topics, including divination arts, necromancy, the creation of familiars, as well as bizarre theories and descriptions of entities such as vampires, sprites, and elementals. Certain copies of the tome have large sections written in what is considered to be Ogham (Druidic runes). Some suspect the Ogham is a cipher used by Prinn to "hide" more revealing and blasphemous ideas. Rumors circulated in the early twentieth century concerning the Esoteric Order of Dagon, who were allegedly seeking an original copy of the book. It is believed that within the ciphered sections are formulae to hasten the metamorphosis of a human into a deep one.



Comprising pottery shards discovered near Eltdown, Southern England, the Eltdown Shards were declared untranslatable by Dr. Woodford and Dalton (the first to attempt a translation). Subsequently, however, numerous manuscripts purporting to be translations have appeared, with the Winters-Hall version foremost among them. Winters-Hall suggests that the Shards are none other than the writings of the elder things, buried when England was still part of the super continent of Pangaea. Speculation against this theory has arisen from unnamed sources who contest that the script is that of the Great Race of Yith.

Eltdown Shards

English, by Rev. Arthur Brooke Winters-Hall, 1912

Questionable translation of mysterious hieroglyphs found on clay fragments in southern England, in an edition of 350 pamphlets, 64 pages. Tells of beings that could exchange minds with others across space and time.

Sanity Loss: 1D8

Cthulhu Mythos: +3/+8 percentiles

Mythos Rating: 33

Study: 6 weeks

Suggested Spells: Contact Yithian.

G'harne Fragments

English, by Sir Amery Wendy-Smith, 1919 (pub: 1931)

Scholarly study and translation of shards inscribed with curious dot patterns. Discusses the lost city of G'harne in great detail, including its location. The shards were discovered by Windrop in North Africa. The original edition was 958 copies, printed at the author's expense as a humble sixteenmo (4.5" × 5.75").

Sanity Loss: 1D10

Cthulhu Mythos: +3/+7 percentiles

Mythos Rating: 30

Study: 12 weeks

Suggested Spells: Contact Chthonian, Contact Elder Thing, Contact Shudde M'ell, Red Sign of Shudde M'ell.

The King in Yellow

English, translator unknown, c. 1895

The original is in French, apparently, but that edition was seized and destroyed by the Third Republic just after publication. The English edition is a thin black octavo volume, across the front cover of which is embossed a large Yellow Sign. Until the book has been read, the Sign has no effect on the viewer, except to imbue a sense of curiosity. After reading the book (or after having contact with anything or anyone from Carcosa), viewing the sign costs 0/1D6 Sanity points to see (for one time only). The text is an ambiguous, dreamlike play that opens readers to madness. Uniquely, readers cannot opt to disbelieve what is written here. Those of an artistic bent will feel compelled to reread the play. If the book results in insanity, the reader should become obsessed with Carcosa and the King in Yellow (see **Yellow Sign**, page 322).

Sanity Loss: 1D10

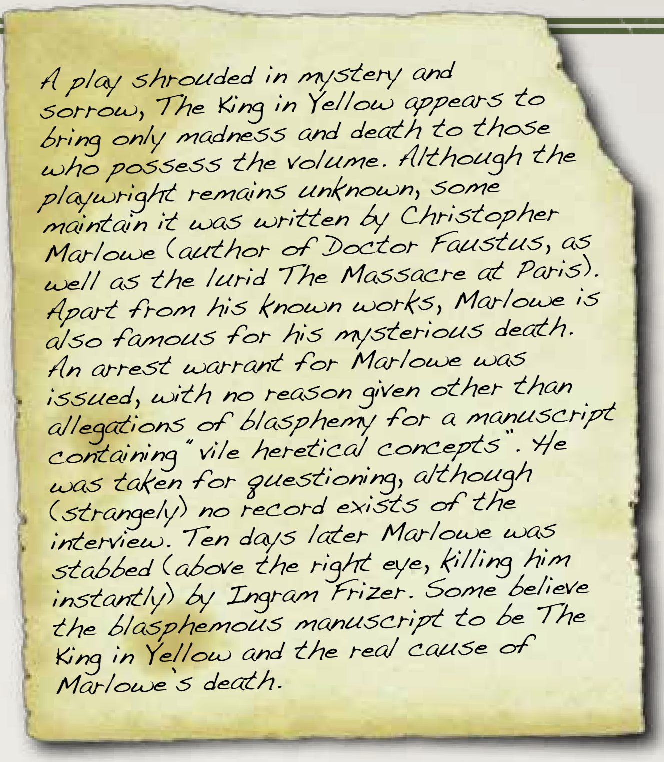
Cthulhu Mythos: +1/+4 percentiles

Mythos Rating: 15

Study: 1 week

Suggested Spells: none.

Liber Ivonis, Livre d'Ivon—*see Book of Eibon*



A play shrouded in mystery and sorrow, The King in Yellow appears to bring only madness and death to those who possess the volume. Although the playwright remains unknown, some maintain it was written by Christopher Marlowe (author of Doctor Faustus, as well as the lurid The Massacre at Paris). Apart from his known works, Marlowe is also famous for his mysterious death. An arrest warrant for Marlowe was issued, with no reason given other than allegations of blasphemy for a manuscript containing "vile heretical concepts". He was taken for questioning, although (strangely) no record exists of the interview. Ten days later Marlowe was stabbed (above the right eye, killing him instantly) by Ingram Frizer. Some believe the blasphemous manuscript to be The King in Yellow and the real cause of Marlowe's death.

Massa di Requiem Per Shuggay

Italian, by Benvenuto Chieti Brodighera, 1768

An opera score and libretto never published and believed to have been performed only once. Deals with rape, incest and other degradations. Knowledgeable musicians pronounce portions of it unplayable. Copies are held by the British Museum, the Bibliothèque Nationale in Paris, and probably the Vatican's Z-collection.

Sanity Loss: 1D6

Cthulhu Mythos: +1/+3 percentiles

Mythos Rating: 12

Study: 2 weeks

Suggested Spells: (performed with full orchestra) Call Azathoth is cast about midway through the third act.

Monstres and their Kynde

English, author unknown, 16th century

A single folio version of this handwritten book existed and that was stolen from the British Museum in 1898. Rumors of other copies continue to persist to this day, though none has been verified. Contains a jumble of topics drawn from the *Necronomicon*, *Book of Eibon*, and a variety of other tomes. Many entities are discussed, including Cthulhu, Yog-Sothoth, and Lloigor, the twin of Zhar.

Sanity Loss: 1D8

Cthulhu Mythos: +2/+6 percentiles

Mythos Rating: 24

Study: 36 weeks

Suggested Spells: Command Faceless One (Summon/Bind Nightgaunt), Command Ice Demon (Summon/Bind Byakhee), Command Invisible Servant (Summon/Bind Star Vampire), Command Night Beast (Summon/Bind Hunting Horror), Command Star Walker (Summon/Bind Dimensional Shambler), Enchant Knife, Enchant Pipes.

Nameless Cults

Three versions follow:

Unausprechlichen Kulten

German, by Friedrich Wilhelm von Junzt, 1839

Properly known as *Das Buch von den unaussprechlichen Kulten*. A quarto, possibly printed in Hamburg. This volume, long referred to as the *Black Book*, tells of von Junzt's connections to various cults and secret societies. Other editions are rumored. Six copies are known to be in major libraries in Europe and America. The original edition boasts the horrific engravings of Gunther Hasse.

Sanity Loss: 2D8

Cthulhu Mythos: +5/+10 percentiles

Mythos Rating: 45

Study: 52 weeks

Suggested Spells: Approach Brother (Contact Ghoul), Barrier of Naach-Tith, Beckon Great One (Contact Dagon), Call Aether Devil (Contact Mi-Go), Call Forth the Sun (Call/Dismiss Azathoth), Call Forth Cyaegha (Call/Dismiss Cyaegha), Call Forth the Horned Man (Call/Dismiss Nyarlathotep), Call Forth That Which Should Not Be (Call/Dismiss Nyogtha), Call Forth the Woodland Goddess (Call/Dismiss Shub-Niggurath), Command Airy Travellers (Summon/Bind Byakhee), Command the Trees (Summon/Bind Dark Young), Command the Unknown (Call/Dismiss Ghatanothoa), Contact Children of the Deep (Contact Deep Ones), Revivify (Resurrection).

Nameless Cults

English, translator unknown, published 1845

An unauthorized translation published by Bridewell of England (probably London) in an octavo edition. At least twenty copies are held in various collections. Badly flawed text.

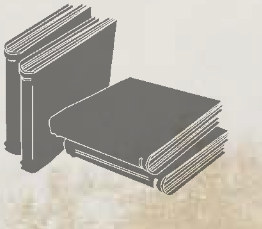
Sanity Loss: 2D8

Cthulhu Mythos: +4/+8 percentiles

Mythos Rating: 36

Study: 48 weeks

Suggested Spells: as per *Unausprechlichen Kulten*, but most of these spell versions are incomplete or faulty.



Nameless Cults

English, translator unknown, published 1909
An expurgated version of the faulty Bridewell text, published by Golden Goblin Press, New York. Contains only descriptions of spells, not the complete rituals of the earlier editions. This edition can possibly be found in used bookstores.

Sanity Loss: 2D8

Cthulhu Mythos: +3/+6 percentiles

Mythos Rating: 27

Study: 30 weeks

Suggested Spells: none

The Necronomicon

Five versions follow.

Al Azif

Arabic, by Abdul al-Hazrad (Abd al-Azrad), c. 730 AD
Original form is unknown, but numerous manuscript versions were long circulated between medieval scholars. As early as the 12th century, this version was referred to as lost. An immense compendium touching on nearly every aspect of the Mythos, and a reference including charts and star maps.

Sanity Loss: 2D10

Cthulhu Mythos: +6/+12 percentiles

Mythos Rating: 54

Study: 68 weeks

Suggested Spells: Call/Dismiss Azathoth, Call/Dismiss Cthugha, Call/Dismiss Hastur, Call/Dismiss Nyogtha, Call/Dismiss Shub-Niggurath, Call/Dismiss Yog-Sothoth, Contact Ghoul, Contact Deity/Nyarlathotep, Contact Sand Dweller, Dominate, Dread Curse of Azathoth, Dust of Suleiman, Elder Sign, Powder of Ibn-Ghazi, Resurrection, Shrivelling, Summon/Bind Byakhee, Summon/Bind Fire Vampire, Summon/Bind Servitor of the Outer Gods, Voorish Sign.

Necronomicon

Greek, translated by Theodoras Philetas, c. 950 AD
Early manuscript versions are unknown. A small printing in (Florence?) Italy in a folio edition was suppressed by the Church; it lacked any drawings, maps, or charts. Last known copy burned in Salem, 1692.

Sanity Loss: 2D10

Cthulhu Mythos: +5/+12 percentiles

Mythos Rating: 51

Study: 68 weeks

Suggested Spells: same as *Al Azif*.

Necronomicon

Latin, translated by Olaus Wormius, 1228 AD
First circulated in manuscript form, then printed in Germany (late 15th century) as a black-letter folio. A second, nearly identical edition was published in Spain in the early 17th century. One copy of the former edition and four copies of the latter are known to exist.

Sanity Loss: 2D10

Cthulhu Mythos: +5/+11 percentiles

Mythos Rating: 48

Study: 66 weeks

Suggested Spells: same as *Al Azif*.

Necronomicon

English, translated by Dr. John Dee, 1586
An accurate but expurgated version of the Greek translation. Never printed; exists in bound manuscript form only. Three nearly-complete copies are known.

Sanity Loss: 2D10

Cthulhu Mythos: +5/+10 percentiles

Mythos Rating: 45

Study: 50 weeks

Suggested Spells: Call Forth the Angel Yazrael (Call/Dismiss Yog-Sothoth), Call Forth the Lord of the Pit (Call/Dismiss Nyogtha), Command the Angel Dilyah (Summon/Bind Servitor of the Outer Gods), Consult Dark Servant (Contact Ghoul), Consult Ye Spirit of the Earth (Contact Nyarlathotep), Dominate, Dust of Suleiman, Elder Sign, Powder of Ibn-Ghazi, Voorish Sign.

Sussex Manuscript

English, translated by Baron Frederic, 1597
A muddled, incomplete translation of the Latin *Necronomicon*, printed in Sussex, England, in an octavo edition. Properly known as the *Cultus Maleficarum*.

Sanity Loss: 1D6

Cthulhu Mythos: +2/+5 percentiles

Mythos Rating: 21

Study: 36 weeks

Suggested Spells: same as *Al Azif*, but possibly dangerously flawed in form and intent.

The Necronomicon

Every tome has its own history and the Keeper is invited to use this entry regarding the *Necronomicon* as inspiration for his or her own stories of other tomes or similar artifacts.

While more ancient works are hinted at, in human languages it is the *Necronomicon* that best relates the reach and meaning of the Cthulhu Mythos.

The *Necronomicon* is encyclopedic and baffling, containing deep Mythos magic and knowledge, including a chant to Yog-Sothoth which can open the Way to this world, information on the powder of Ibn-Ghazi, and a description of the Voorish Sign. The tome also discusses the nature of existence, details many locations and places (some not of this Earth), and provides grim descriptions of some Mythos entities. Allusions are definitions, inflections are explanations, wishes are proofs, and decoration and design are indistinguishable. The vocabulary is as interior as that of a dream. The *Necronomicon* is the gateway to insanity, the path through which humans pass, metamorphose, and emerge unrecognizable.

History

The original version of the *Necronomicon*, known as the *Kitab Al Azif*, was written around 730 A.D. in Damascus by the Arab, Abdul Al-Hazred (Abd al-Azrad). A student of magic as well as an astronomer, poet, philosopher, and scientist, al-Azrad was born around 700 A.D. in Sanaa, Yemen. Before composing his great work he spent years visiting the ruins of Babylon, the pits of Memphis, and the great southern desert of Arabia.

He died in Damascus in 738, according to his 12th-century biographer, Ebn Khallikan, devoured in broad daylight by an invisible demon. Manuscripts of the *Al Azif* circulated secretly among philosophers and scientists of the age, however it was not until the year 950 that the work was translated into Greek by the Byzantine Theodorus Philetas, who renamed it the *Necronomicon*. Numerous copies of Philetas' manuscript were made. The increased circulation of the blasphemous tome led to its eventual condemnation in 1050 by the Patriarch Michael of Constantinople. Many copies were confiscated and destroyed, their owners suffering harsh penalties.

In 1228, Olaus Wormius effected a Latin translation of the Greek version, all copies of the original Arabic having by this time been lost. Its rapid circulation among philosophical circles led to its banning in 1232, both the Latin and Greek versions placed on the *Index Expurgatorius* by Pope Gregory IX. Olaus did not re-title the Greek *Necronomicon*, and the work is thereafter commonly referred to by that name.

The year 1454 saw the first practical printing press using moveable type and, before the end of the century, a black-letter version of the Latin *Necronomicon* had been printed in Germany, probably in Mainz. The text does not identify the date or place of printing.

In the early sixteenth century, probably before 1510, a version of the Greek translation was printed in Italy. Although again lacking any identifying marks, this version is generally believed to have come from the press of Aldus Manutius, founder of the Aldine Press, famous for its printing of unedited Greek and Latin texts.

In 1586 an English translation of the *Necronomicon* was produced by Dr. John Dee, mathematician, astrologer, and physician to Queen Elizabeth of England. Never published, Dee's translation is believed to have been made from a Greek edition discovered by the doctor during his travels in Eastern Europe. Although accurate, it is incomplete, partially expurgated by its translator.

A second printing of the Latin version was made in Spain in the early seventeenth century. As usual, the printer is unidentified but the poorer cut of the type distinguishes it from the finer German work. It is in all other ways faithful to the earlier edition.

Other Versions

Other versions and partial copies of the *Necronomicon* exist. *The Sussex Manuscript*, also known as the *Cultus Maleficarum*, is an English translation made by a Baron Frederic from the Latin text, published in Sussex in 1597. The muddled and incomplete *Al-Azif—Ye Booke of ye Arab*, written in provincial English, was made in the late sixteenth century and circulated in hand-copied manuscript. The 116-page medieval *Voynich Manuscript*, presently in the collection of the University of Pennsylvania, is written in Greek and Latin using Arab script.

Surviving Copies

Condemned and destroyed by the Church, only five copies of the *Necronomicon* are known to exist today, although an unknown number of copies may still be held in private collections. Copies that reach the open market are usually purchased by libraries or private collectors. The resultant increase in value has driven the price beyond the range of most serious students of the occult. Few can afford to obtain their own copies of this dark and powerful book, and, given the value and fragile conditions of the existing copies, few public institutions allow unrestricted access.

The documented extant copies are all Latin versions, four from the surreptitious 17th-century Spanish printing and the fifth a single surviving specimen of the fine 16th-century German edition. The four remnants of the edition printed in Spain are presently held in the collections of the Bibliothèque Nationale in Paris, the Miskatonic University Library in Arkham, the Widener Library at Harvard, and the library of the University of Buenos Aires. The precious single copy of the edition printed in Germany resides in the British Museum in London.

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Although the last known copy in Greek is believed to have perished in flames during the chaos of the Salem witch trials in Massachusetts, rumors of other Greek copies occasionally surface. The most recent of these claimed that a copy was owned by the New York artist Richard Upton Pickman. If true, the book apparently disappeared along with the artist in 1926.

Handmade copies of the Dee version, most of them damaged and incomplete, are still occasionally unearthed. The most recent find was made by Miskatonic University, which now has a nearly complete Dee *Necronomicon* in its enviable collection. The decidedly less rare *Sussex Manuscript* also can be found in Miskatonic's collection and in many other large libraries as well. It is generally believed that no copies of the Arabic original have survived to the present day, although persistent rumors suggest that a copy surfaced in San Francisco shortly before the disastrous earthquake and fire of 1906. The claim that an Arabic copy is part of the collection in the British Museum has been recently disproved.

Physical Descriptions

All known printed editions of the *Necronomicon* are folio-sized. The Latin editions printed in Spain and Germany measure 18 by 11-1/2 inches and contain 802 pages, one leaf being bound in as a tabbed insert. Records suggest that the Greek version was several pages longer. The type style is black-letter gothic and numerous woodcuts illustrate the text. Bindings, as with all books of this period, are individual, reflecting the tastes of the books' original owners.

The *Necronomicon* found in the British Museum is in a 15th-century leather binding still in fair condition. Printed in Germany, the text is in good condition but lamentably lacks seven different leaves, each cut away and removed with great care. This volume was among the three libraries of books bequeathed to the people of England that led to the founding of the British Museum in 1753.

The copy found in the Bibliothèque Nationale is in poor condition, bound in the cheap, crumbling pasteboards common to the era. The text is in similarly bad condition, with many torn pages and several pages missing altogether. Other pages are indecipherable, badly stained by what some identify as blood. The acquisition of the book is shrouded in mystery, the volume deposited at the front desk in 1811 by a furtive man of foreign caste. The mysterious donor was found a day later in a rat-infested apartment, a victim of poison.

The University of Buenos Aires' copy is said to have come to South America in the late 17th century. Although the text is in only fair condition, it is unique for its odd marginal notes, written in unknown glyphs.

The Widener Library at Harvard contains a *Necronomicon* of poor condition. Its binding is original, but badly cracked and split. The text is complete but many pages have separated and others are crumbling. Restoration efforts are underway. The book was part of the library of Harry Elkins Widener, American millionaire, and it is said that he obtained the volume shortly before he boarded the Titanic in 1912.

The copy at Miskatonic University was obtained late in the last century by a young Dr. Armitage, then only recently hired by the school. Purchased from the private collection of Providence businessman Whipple Phillips, the Miskatonic's edition of the *Necronomicon* was rebound, probably in the early 18th century, in sumac-tanned goatskin. A false title, *Qanoon-e-Islam,* is embossed in gold on the front cover. The text is complete and in fair to good condition.

People of the Monolith

English, by Justin Geoffrey, 1926
A volume of poems, 4" × 6.75", bound in dark red buckram at Erebus Press, Monmouth, Illinois, in an edition of 1200 copies. The title poem is acknowledged as Geoffrey's masterwork.

Sanity Loss: 1D3

Cthulhu Mythos: +1/+2 percentiles

Mythos Rating: 9

Study: 1 week

Suggested Spells: none

Pnakotic Manuscripts

English, author and translator unknown, 15th century
Five bound manuscript versions (partial copies of a greater work, now lost) of this book are catalogued in Europe and America. The apparent precursor volume, the *Pnakotica*, was written in classical Greek, and that book may trace its origins to the pre-human crinoids who seeded life on Earth.

Sanity Loss: 1D8

Cthulhu Mythos: +3/+7 percentiles

Mythos Rating: 30

Study: 45 weeks

Suggested Spells: Contact Winged Thing (Elder Thing).

Ponape Scripture

English, by Captain Abner Ezekiel Hoag, 1734.
Published posthumously c. 1795, in Boston, as a sextodecimo, 4" × 6.75", but inferior in accuracy and completeness to Hoag's manuscript, copies of which purportedly still exist. Details a South Sea islander cult of humans who worship and breed with the deep ones.

Sanity Loss: 1D6

Cthulhu Mythos: +1/+4 percentiles

Mythos Rating: 15

Study: 10 weeks

Suggested Spells: the printed version has no spells. The manuscript original contains Contact Deep One, Contact Father Dagon, Contact Mother Hydra.

Revelations Of Gla'aki

English, by various authors, 1842
Nine folio volumes were published by subscription, the last in 1865. Since then, three more volumes are said to have been composed and privately circulated. Copies of the original nine folio volumes are held by many major libraries. Each volume is by a different cultist, discussing a different aspect of Gla'aki, associated entities, and their cults. This version of the text was apparently expurgated, but much information survives.

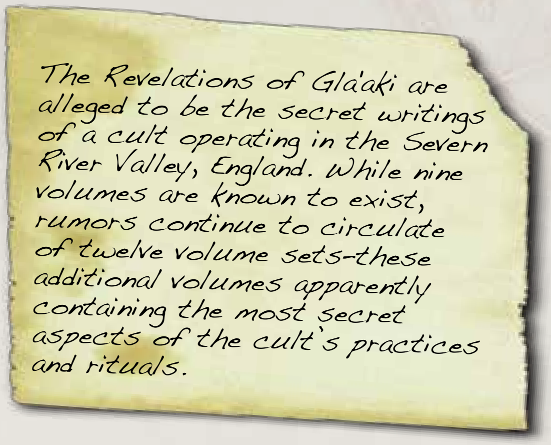
Sanity Loss: 2D8

Cthulhu Mythos: +5/+10 percentiles

Mythos Rating: 45

Study: 32 weeks

Suggested Spells: Call/Dismiss Azathoth, Call/Dismiss Daoloth, Call/Dismiss Shub-Niggurath, Contact Deity (Eihort), Contact Deity (Gla'aki), Green Decay.


The Revelations of Gla'aki are alleged to be the secret writings of a cult operating in the Severn River Valley, England. While nine volumes are known to exist, rumors continue to circulate of twelve volume sets–these additional volumes apparently containing the most secret aspects of the cult's practices and rituals.

R'lyeh Text

Chinese, author unknown, c. 300 BC
Supposedly the clay tablet originals have been destroyed, but scroll copies and recent English and German translations are said to exist. The text apparently concerns Dagon, Hydra, star-spawn, Zoth-Ommog, Ghatanothoa, and Cthulhu, and tells of the sinking of Mu and R'lyeh.

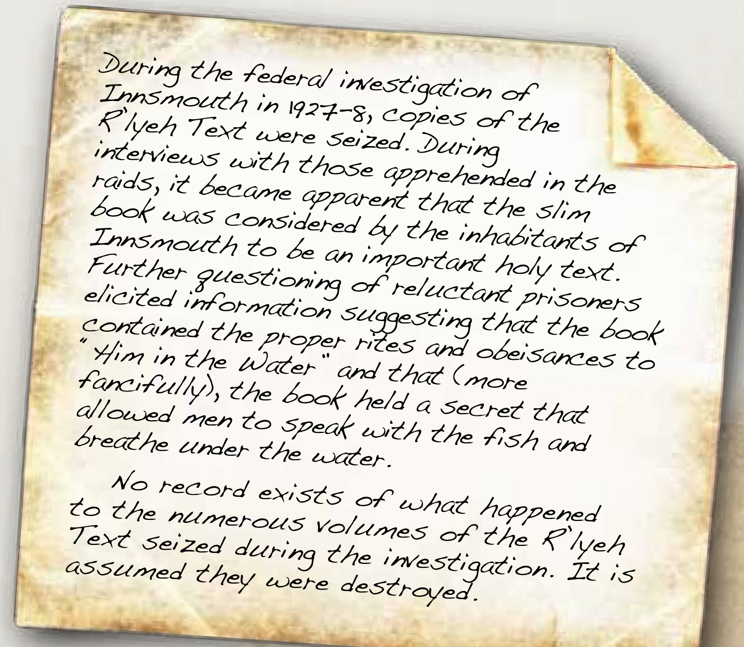
Sanity Loss: 2D6

Cthulhu Mythos: +5/+10 percentiles

Mythos Rating: 45

Study: 54 weeks

Suggested Spells: Call Cyaegha, Contact Deity/Cthulhu, Contact Deep Ones, Contact Father Dagon, Contact Mother Hydra, Wave of Oblivion.


During the federal investigation of Innsmouth in 1927–8, copies of the R'lyeh Text were seized. During interviews with those apprehended in the raids, it became apparent that the slim book was considered by the inhabitants of Innsmouth to be an important holy text. Further questioning of reluctant prisoners elicited information suggesting that the book contained the proper rites and obeisances to "Him in the Water" and that (more fancifully), the book held a secret that allowed men to speak with the fish and breathe under the water.

No record exists of what happened to the numerous volumes of the R'lyeh Text seized during the investigation. It is assumed they were destroyed.

Seven Cryptical Books of Hsan

Chinese, written by Hsan the Greater, c. 2nd century AD
Seven scrolls, each on a different topic. An English translation, *Seven Cryptical Books of Earth*, is said to exist. The books discuss elements of the Mythos of particular importance or interest to those who live in the Middle Kingdom.

Sanity Loss: 1D8

Cthulhu Mythos: +2/+6 percentiles

Mythos Rating: 24

Study: 40 weeks

Suggested Spells: Call Down Spirit (Summon/Bind Byakhee), Call Forth the Earth Spirit (Contact Chthonian), Contact Ghoul, Contact Hound of Tindalos, Contact Deity/Nyarlathotep, Door to Kadath (a Gate to Kadath), Restore Life (Resurrection).

Thaumaturgical Prodigies In The New-England Canaan

English, by Rev. Ward Phillips, 1788?
Published in two editions, the second in Boston, 1801. Primitive American octavo in imitation black letter. The interiors of the editions are the same, except for changes in printer, place of printing and edition date. Commonly found in major libraries and historical society libraries in New England. Describes the blasphemies of witches, warlocks, shamans, and other Colonial-era evildoers. Details of events in and around Billington's Woods.

Sanity Loss: 1D6

Cthulhu Mythos: +1/+3 percentiles

Mythos Rating: 12

Study: 8 weeks

Suggested Spells: none, but annotations by Rev. Phillips in his personal copy reveal Call/Dismiss Ithaka (Ithaqua), Contact Deity/Narlato (Nyarlathotep), Contact Deity/Sadogowah (Tsathoggua), Contact Deity/Yogge Sothyothe (Yog-Sothoth), Elder Sign.

True Magick

English, by Theophilus Wenn, 17th century
A small and crumbling hand-bound manuscript, nonetheless describable as a veritable encyclopedia of Devil's lore.

Sanity Loss: 1D8

Cthulhu Mythos: +2/+4 percentiles

Mythos Rating: 18

Study: 24 weeks

Suggested Spells: Call for Spirit of the Air (Summon/Bind Star Vampire), Call Forth the One (Summon/Bind Servitor of the Outer Gods), Call Forth the Winged One (Summon/Bind Byakhee), Speak with the Dark One (Contact Deity/Nyogtha).

Zanthu Tablets

English, by Prof. Harold Hadley Copeland, 1916
A brochure subtitled "A Conjectural Translation" printed in 400 copies. Translates carvings found on black jade tablets drawn up from the Pacific Ocean by fishermen. The author claims the carvings are hieratic Naacal, the high language of ancient Mu. The brochure describes the worship of Ghatanothoa, Shub-Niggurath, and Cthulhu.

Sanity Loss: 1D6

Cthulhu Mythos: +1/+2 percentiles

Mythos Rating: 9

Study: 8 weeks

Suggested Spells: the text is partially expurgated and contains no spells. The original Muvian tables contain Contact Deity/Cthulhu, Ghatanothoa, Lloigor, Yuggya, and Zoth-Ommog.

Occult Books

Owners of Mythos tomes are likely also to own occult (non-Mythos) volumes.

An occult book usually adds at least one point to the Occult skill after reading. There are thousands of occult volumes. Here is a small sampling for Keepers to use on the bookshelves of libraries, collectors, and cults.

Reading an occult book usually costs no Sanity. Otherwise the same rules apply to occult books as to Mythos books. No indication for time of reading has been given; the Keeper should assign the relative interval he or she deems appropriate to the book.

Keepers are free to add a Mythos spell in a margin or on a flyleaf (written the crabbed handwriting of some scholar or cultist) if they think it appropriate, but (except for the *Malleus Maleficarum*) the tone of these volumes is often anything but evil or dangerous.

Beatus Methodivo

Latin, attributed to St. Methodius of Olympus, c. 300 AD
Of Gnostic complexion, this relatively short work is written as a prophetic apocalypse. It foresees the history of the world. It recounts how Seth sought a new country in the East and came to the country of the initiates, how the children of Cain instituted a system of black magic in India.

Sanity Loss: none

Occult: +2 percentiles

The Emerald Tablet

Many languages, apparently from a Phoenician original, author or authors unknown, c. 200 AD
The central alchemical text for medieval Europe, mercifully short but as cryptic as the *Tao Te Ching* of classical China.

Sanity Loss: none

Occult: +1 percentile.

The Golden Bough

English, by Sir George Frazer, 1890, in two volumes

An expanded thirteen-volume edition was published 1911-1915. A classic work of anthropology exploring the evolution of magical, religious, and scientific thought. An abridged version is available in most U.S. libraries.

Sanity Loss: 1D2

Occult: +5 percentiles

I Ching

Classical Mandarin and many translations, including English (circa 2000 BC onwards, modern English translations available)

One of the five classics of Confucian China. A subtle and poetical system of divination easily applied but capable of deep situational allusion.

Sanity Loss: none

Occult: +8 percentiles

Isis Unveiled

English, by Madame Helena Petrovna Blavatsky, 1877

A two-volume set comprising the author's response to materialism and the arrogance of contemporary religious and scientific communities. The contents (to name but a few) also include sections on mesmerism, psychometry, the beings who inhabit ethereal space, and talismans.

Sanity Loss: none

Occult: +6 percentiles

The Key of Solomon

Various languages from Latin original, 14th century AD

Claimed to be written by King Solomon. Composed of two books, the first indicating how to avoid drastic mistakes when dealing with spirits and the second discussing the magical arts, including many complex rituals.

Sanity Loss: none

Occult: +5 percentiles

Malleus Maleficarum

Various languages from Latin, by Sprenger and Kramer, 1486 AD

Also known as the "Hammer of Witches". A guide for inquisitors in the Middle Ages on the identification and torturous persuasion of witches. This terrible book helped send approximately nine million people to their deaths. The German translation of 1906 has the excellent title *Der Hexenhammer*.

Sanity Loss: none

Occult: +3 percentiles

Oracles of Nostradamus

Various languages, by Michel de Nostradame [Nostradamus], 1555-1557

Contains about a thousand four-line verses, purporting to be prophecies concerning human events until the year 3797 AD. The prophecies are nonspecific and imagistic, lending themselves to all sorts of applications. Numerous interpretations have been made for many of these prophecies.

Sanity Loss: none

Occult: +1 percentile

The Witch-Cult in Western Europe

English, by Dr. Margaret Murray, 1921

A modern English octavo with dust jacket; many editions and printings since. Connects the so-called covens of the Middle Ages with pre-Christian beliefs surviving as superstitions or, in a more organized sense, driven underground by the Church. This volume is often found in libraries and bookstores.

Sanity Loss: none

Occult: +1 percentile

The Zohar

Aramaic, many editions and translated to Latin, German, English, French, etc., by Moses de Leon, 1280 AD

The fundamental work of medieval Jewish mystical thought, representing the effort to know or to reach God through contemplation and revelation.

Sanity Loss: 1/1D3+1

Occult: +7 percentiles.

Table XI: Mythos Tomes

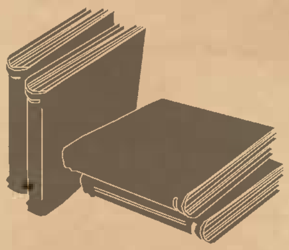
Title	Language	Date	Author	Wks.	SAN	CMI	CMF	MR
Al Azif	Arabic	c. 730	Abdul al-Hazrad	68	2D10	+6	+12	54
Azathoth and Others	English	1919	Edward Derby	1	1D4	+1	+3	12
Black Book of the Skull	Greek		J'cak Igguratian	29	1D8	+2	+4	18
Black God of Madness	English	1930s	Amadaeus Carson	7	1D6	+1	+3	12
Black Rites	Egyptian		Luveh-Keraphf	41	2D6	+3	+8	33
Black Sutra	Burmese	c. 700	U Pao	18	1D8	+1	+4	15
Black Tome	Latin		Alsophocus	37	2D6	+3	+7	30
Book of Dzyan	English		unknown	14	1D6	+3	+6	27
Book of Eibon	English	15th C.	unknown	32	2D4	+3	+8	33
Book of Iod	ancient tongue		unknown	51	2D6	+4	+8	36
Book of Iod	English trans.		Johann Negus	10	1D6	+1	+3	12
Book of Skelos	Aklo		unknown	54	2D6	+3	+7	30
Cabala of Saboth	Greek	1686	unknown	16	1D6	+1	+2	9
Celaeno Fragments	English	1915	Laban Shrewsbury	15	1D8	+3	+6	27
Chronike von Nath	German		Rudolf Yergler	22	1D8	+2	+4	18
Confessions of the Mad Monk Clithanus	Latin	c. 400	Clithanus	29	2D6	+3	+6	27
Cthaat Aquadingen	English	14th C.	unknown	29	2D4	+2	+4	18
Cthaat Aquadingen	Latin	11-12th C.	unknown	46	2D8	+4	+9	39
Cthulhu in the Necronomicon	English	1915	Laban Shrewsbury	14	1D6	+2	+4	18
Cthonic Revelations	Laotian		Thanang Phram	18	1D8	+2	+5	21
Cultes des Goules	French	1702	Francois-Honore Balfour	22	1D10	+4	+8	36
Daemonolatreia	English	1595	Remigius	28	1D8	+2	+6	24
De Vermiis Mysteriis	Latin	1542	Ludwig Prinn	48	2D6	+4	+8	36
Dhol Chants	German	1890s	Heinrich Zimmerman	17	1D8	+2	+5	21

Key

Title—Name of the book.
Language—Language the book is predominantly written in.
Date—Date when book was written (if known).
Author—Book's writer (if known).
Wks.—Number of weeks required for full study.
SAN—Sanity points loss from reading the book.
CMI—Cthulhu Mythos Initial – number of Cthulhu Mythos skill points gained from an initial reading.
CMF—Cthulhu Mythos Full – number of Cthulhu Mythos skill points gained from a full study.
MR—Mythos Rating – reader may gain maximum CMF if their Cthulhu Mythos skills points are below the book's rating (see page 175).

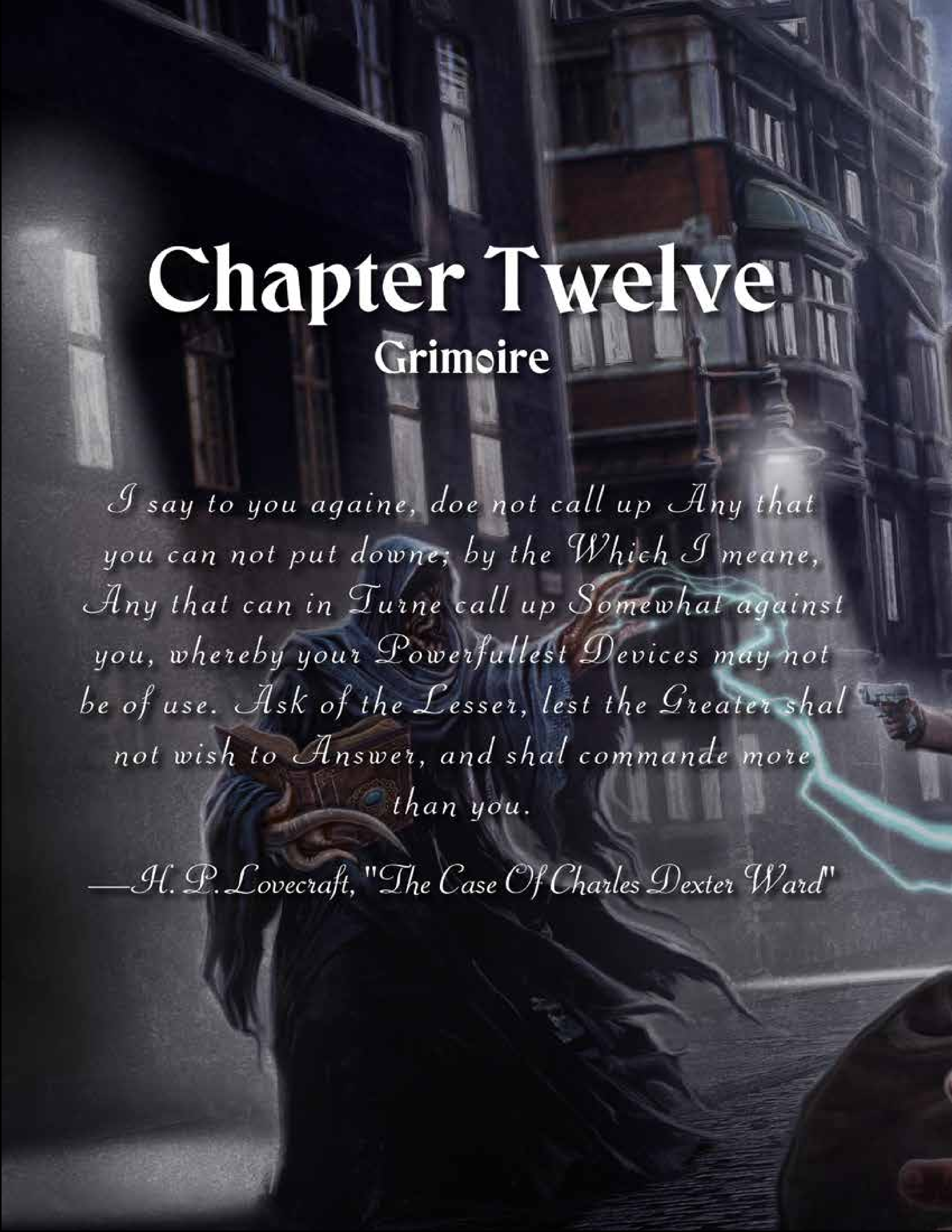
Title	Language	Date	Author	Wks	SAN	CMI	CMF	MR
Dwellers in the Depths	French		Gaston Le Fé	12	1D8	+2	+6	24
Eltdown Shards	English	1912	Arthur B Winters-Hall	6	1D8	+3	+8	33
Ethics of Ygor	Latin		unknown	13	1D6	+1	+3	12
Fischbuch	German	1598	Konrad von Gerner	8	1D4	+1	+2	9
Fourth Book of D'harsis	English		D'harsis	42	2D6	+3	+8	33
Geph Transcriptions	English		unknown	20	1D8	+2	+5	21
G'harne Fragments	English		Amery Wendy-Smith	12	1D10	+3	+7	30
Ghorl Nigral	Muvian		Naacal Zakuba	46	2D8	+4	+10	42
Green Book	English		unknown	50	2D8	+4	+9	39
Hydrophinnae	Latin		Mr. Gantley	7	1D4	+1	+2	9
Ilarnek Papyri	English		unknown	15	1D8	+2	+4	18
In Pressured Places	English		Hartrack	3	1D6	+1	+4	15
Invocations to Dagon	English		Asaph Waite	16	1D8	+3	+6	27
Johansen Narrative	English		Gustaf Johansen	6	1D6	+1	+3	12
King in Yellow, The	English	1895	unknown	1	1D10	+1	+4	15
Legends of Liqualia	English		Oswald	9	1D4	+1	+3	12
Liber Damnatus Damnationum	English	1647	Janus Aquaticus	34	1D8	+3	+7	30
Liber Ivonis	Latin	9th C.	Caius Phillipus	36	2D4	+4	+9	39
Life of Eibon	French		Cyron	8	1D4	+1	+2	9
Livre D'Ivon	French	13th C.	Gaspard du Nord	36	2D4	+4	+8	36
Magic and the Black Arts	English		Kane	12	1D6	+1	+4	15
Marvels of Science	English		Morryster	11	1D4	+1	+2	9
Massa di Requiem Per Shuggay	Italian	1768	B Chieti Brodighera	2	1D6	+1	+3	12
Monstres and their Kynde	English	16th C.	unknown	36	1D8	+2	+6	24
Mum-Rath Papyri	Latin		Ibn Shoddathua	10	1D6	+1	+3	12
Naacal Key	English		Churchward	2	1D2	0	+1	3
Nameless Cults	English	1845	unknown	48	2D8	+4	+8	36
Nameless Cults	English	1909	unknown	30	2D8	+3	+6	27
Necrolatry	German	1702	Ivor Gorstadt	20	2D6	+4	+8	36
Necronomicon	Greek	c. 950	Theodoras Philetas	68	2D10	+5	+12	51
Necronomicon	Latin	1228	Olaus Wormius	66	2D10	+5	+11	48
Necronomicon	English	1586	John Dee	50	2D10	+5	+10	45
Night-Gaunt	English		Edgar Gordon	4	1D3	0	+1	3
The Occult Foundation	English	c. 1980	J. C. Wassermann	16	1D6	+1	+4	15
Of Evil Sorceries Done in New England	English	c.1600	unknown	9	1D6	+1	+3	12
Othuum Omnicia	Latin		unknown	12	1D4	+1	+2	9
Parchments of Pnom	Hyperborean		Pnom	31	2D6	+3	+8	33
People of the Monolith	English	1926	Justin Geoffrey	1	1D3	+1	+2	9
Pnakotic Manuscripts	English	15th C.	unknown	45	1D8	+3	+7	30
Polynesian Mythology, with a Note on the Cthulhu Legend-Cycle	English	1906	Harold H. Copeland	8	1D3	+1	+2	9

Title	Language	Date	Author	Wks	SAN	CMI	CMF	MR
Ponape Scripture		1734	Abner Ezekiel	10	1D6	+1	+4	15
Prehistoric Pacific in the Light of the Ponape Scripture	English	1911	Harold H. Copeland	7	1D4	+1	+3	12
Prehistory in the Pacific: A Preliminary Investigation	English	1902	Harold H. Copeland	4	1D2	0	+1	3
Reflections	English		Ibn Schacabao	27	1D8	+2	+6	24
Remnants of Lost Empires	German	1809	Otto Dostmann	5	1D3	0	+2	6
Revelations of Gla'aki	English	1842	various authors	32	2D6	+5	+10	45
Revelations of Hali	English	1913	E. S. Bayrolles	5	1D4	+1	+3	12
R’lyeh Text	Chinese	c. 300	unknown	54	2D8	+5	+10	45
Saducismus Triumphatus	English	1681	Joseph Glanvill	6	1D6	+1	+3	12
Sapientia Maglorum	Latin		Ostanes	40	2D6	+3	+7	30
Saracenic Rituals	English	19th C.	Clergyman X	6	1D3	+1	+2	9
Secret Mysteries of Asia, with a Commentary on the Ghorl Nigral	German	1847	Gottfried Mulder	16	1D8	+2	+5	21
Secret Watcher, The	English		Halpin Chalmers	10	1D4	+1	+3	12
Seven Cryptical Books of Hsan	Chinese	2nd C.	Hsan the Greater	40	1D8	+2	+6	24
Song of Yste	Greek		Dirka Family	11	1D6	+1	+4	15
Soul of Chaos	English		Edgar Gordon	7	1D4	+1	+3	12
Sussex Manuscript	English	1597	Baron Frederic	36	1D6	+2	+5	21
Testament of Carnamagos	Greek	12th C.	Carnamagos	23	1D6	+2	+4	18
Thaumaturgical Prodigies in the New-England Canaan	English	1788	Ward Philips	8	1D6	+1	+3	12
True Magick	English	17th C.	Theophilus Wenn	24	1D8	+2	+4	18
Tunneler Below, The	English	1936	Georg Reuter	2	1D3	+1	+2	9
Tuscan Rituals	Italian		unknown	3	1D3	0	+2	6
Unausprechlichen Kulten	German	1839	F W von Junzt	52	2D8	+5	+10	45
Unter Zee Kulten	German	17th C.	Graf Gauberg	17	1D6	+2	+4	18
Uralteschrecken	German	19th C.	Graf von Konnenberg	22	1D6	+2	+4	18
Visions from Yaddith	English	1927	Ariel Prescott	1	1D4	+1	+3	12
Von denen Verdammten Oder	German		Karaj Heinz Vogel	24	2D6	+4	+8	36
Von denen Verdammten	German (repr.)	1907	Edith Brendall	10	1D6	+1	+4	15
Watchers on the Other Side	English	1940s	Nayland Colum	2	1D4	0	+3	9
We Pass from View	English	1964	Roland Franklyn	1	1D6	+1	+3	12
Yhe Ritual	Egyptian		Niggoum-Zhog	14	1D8	+3	+6	27
Yuggya Chants	English		Unknown	11	1D6	+1	+3	12
Zanthu Tablets	English	1916	H Hadley Copeland	8	1D6	+1	+2	9



Chapter Twelve

Grimoire



> *I say to you againe, doe not call up Any that you can not put downe; by the Which I meane, Any that can in Turne call up Somewhat against you, whereby your Powerfullest Devices may not be of use. Ask of the Lesser, lest the Greater shal not wish to Answer, and shal commande more than you.*
>
> *—H. P. Lovecraft, "The Case Of Charles Dexter Ward"*

Spells

The spells described within the Grimoire are listed alphabetically, each detailing the standard purpose and result of a successful casting. Keepers are encouraged to further develop, alter, and enhance the spells listed here. A spell may be found in a tome that produces a weaker effect than that stated in the Grimoire; equally, more powerful versions may be encountered.

The Keeper should modify spells according to the needs of a particular scenario or campaign. Care should be taken when creating more powerful versions of the spells and putting them into the hands of the investigators. Such devices often unbalance the game and it should be noted that spell-craft is the realm of insane wizards steeped in the lore of the Mythos. Spells should never be considered mundane within the world of the game. These are not superpowers to be used lightly by investigators, and meddling with such otherworldly forces is likely to cripple the unwary user in both mind and body. Further advice on how to alter spells is offered in **Spell Variations** (see nearby).

The Keeper should take careful note of which investigators know magic. An investigator might cast a spell involuntarily while under the Keeper's control during a bout of madness.

Spell Names

While each spell has a standard name, Keepers are strongly advised to use more evocative titles wherever possible. Different Mythos tomes may contain common spells; however, such authors will have comprehended the spells quite differently, one author naming the spell Contact Deep One as "The Voice from the Deeps" for example, and another calling it "Summon the Abyssal Foulness." Different spells may even have the same or similar names. Suggestions for alternative names are provided at the end of each spell's description.

Deeper Magic

The path to Mythos wisdom and knowledge leads to insanity. Sanity gauges a person's hold on what we term "reality," which is not reality at all but only a consensual human delusion or limited understanding that protects the mind from that which it cannot fully comprehend: the Cthulhu Mythos. Mythos magic is antithetical and corrosive to human sanity; the casting of spells will eat away at sanity, gradually disintegrating the caster's link to the human world until the day comes when the Mythos is all that remains. A cultist's ultimate aim is to relinquish all trace of human sanity and replace it with an understanding of the true nature of the universe. The loss of all sanity would incapacitate most people, leaving them unable to function in any meaningful way. However some cultists achieve this paradigm shift without being reduced to gibbering wrecks; even though they have zero Sanity points, they somehow transcend insanity and are still able to function and, in some cases, are capable of blending unnoticed with society at large.

Insane wizards, who fully embrace the Mythos, are likely to draw upon far greater power than a person who is simply casting a spell learned from a book. Liberated from human sanity and empowered by their understanding of the Mythos, these wizards are able to discover new aspects and deeper magics. Investigators may also learn these deeper levels of understanding. Whenever an investigator is insane (temporary or indefinite) and successfully casts a spell, roll 1D100 and compare the result with the investigator's Cthulhu Mythos skill. If the roll is equal to or below the investigator's skill, new depths of magic have been successfully plumbed and the option to use the deeper effect of the spell now presents itself. Once the deeper version of a spell is discovered, it remains available thereafter. Whether there are further deeper levels of the spell to be discovered in the future is a matter for the Keeper to decide.

All spells have these hidden depths. Deeper versions of many spells in this Grimoire are provided as examples. Keepers are advised to plan ahead when introducing spells that might fall into the hands of investigators and predetermine possible deeper magical effects of such spells rather than try to invent them on the fly.

Deeper Magic in Play

All Mythos entities and cultists with zero Sanity points will, if they know a certain spell, also know the deeper versions as listed in the Grimoire. Other enemies may know them at the Keeper's discretion. The Keeper should not feel obliged to roll to determine whether the enemy learns a deeper version during play.

When an investigator discovers a deeper effect of a spell through play, the Keeper may decide how it differs from the standard version. The section on Spell Variations may prove useful. Essentially the deeper version should be an exciting (and more horrific) development of the spell rather than a mundane mechanical benefit (such as the spell costing fewer magic points). You may ask the player how the spell might be altered; remember however that this is a horror game, and the deeper version may add aspects to the spell that are undesirable to the investigator. Greater magic should come with a greater price.

Spell Variations

There is no such thing as a definitive spell. The ones listed here are only a guide and starting point for the Keeper to draw upon. This is not a game in which the players can expect their characters to gain spells as a matter of course. The players should be aware that any spells their investigators gain may vary from the ones listed in this book. Part of the Keeper's job is to act as intermediary between this Grimoire and the players.

Making Alterations to Listed Spells

A spell is made up of three parts: a cost, a description, and an effect. Cost and effect have a direct mechanical impact on the game that may include sanity loss, physical damage, loss of magic points, permanent change to characteristics, and so forth. You are free to alter these things, although some careful consideration is required; placing a cheap, powerful spell into the hands of the players can have a dramatic effect upon play. Description, on the other hand, is simply dramatic color and can be changed with relative ease.

Opposed POW Rolls

Many spells call for a POW roll to be made to test whether the spell affects its target. Both sides make a POW roll and compare their levels of success, with the higher one being the victor. In the case of a tie, the higher POW wins; if the sides are still drawn, the Keeper might decide that both are affected adversely in some manner that reflects the nature of the spell. If the difference between the caster's POW and the target's POW is 100 or more, the one with the greater POW automatically wins.

Spell Range

In the game, spell range is usually one of three options: touch, 100 yards, or sight with the unaided eye. These general choices are easy to visualize and understand. Greater ranges can become engineering problems, not examples of horror.

Casting Time and Spells in Combat

Some spells are useful in combat situations. Each spell has a casting time listed in its description: instantaneous, 1 round, and so on.

If the casting time is instantaneous, it activates on the user's DEX+50 (just like a readied gun).

If the casting takes one round, it activates on the user's DEX in the present round.

If the casting takes two rounds, it activates on the user's DEX in the following round, and so on.

Altering a Spell's Costs and Effects

The spell cost is usually gauged in magic points and Sanity points; however, some cases (where an effect is long-lasting and/or highly significant) may also include a permanent expenditure of POW. When altering the cost, you should consider any changes you intend to make to the effect. A more powerful effect is likely to increase the cost, while a lesser effect may lower it.

The source from which a spell is learned can affect both the cost and the effect; the purer the source, the better the spell. There is no set ratio of spell cost to effect in this game. A poorer source, such as a badly translated and incomplete tome, may provide a lesser version of a spell with a reduced effect and increased cost. A spell imparted directly from a Great Old One to the mind of a character might have greatly increased effects and/or greatly reduced costs.

Altering a Spell

Try to insert some personal touches to the spell, tying it more strongly to your scenario, investigators, and story, if possible.

Location: consider the locations in your story; could one of them be linked to the spell? If the investigators are dealing with ghouls, for example, a spell that must be cast underground suddenly takes on an added dimension.

Spell components: the specific items required to cast the spell. Could it be that the investigators need the curved silver dagger they saw in the previous session at the British Museum?

Spell ritual: a greater spell effect usually means a more complex and involved ritual. Consider where, when, and how the spell is cast. Do the investigators have to daub themselves in blood at the full moon and inscribe a ritual circle?

Spell description: this can range from subtle to dramatic. Try to imbue the description with strange smells, disorienting visions, curious sounds, and disturbing sensations—remember that most of these spells erode the caster's sanity, and the way in which you describe the casting should make this manifest.

An Example of One Spell with Variations

A spell could be compared with a cooking recipe. There is no definitive bread recipe; soda bread can be made in an hour while sourdough bread takes days. A variety of flours and other ingredients may be used. The methods of making can vary; it can be done by hand or with a machine. The resulting breads come in all shapes, sizes, and flavors. If you look at ten cookbooks, you will find many differing recipes for bread with many different names. The same is true for spells and tomes.

Ten tomes might list what appears at first glance to be the same spell; however, the specific spells will be no more similar than all those bread recipes—there is a world of difference between German black bread and focaccia. Just as you would choose a bread that suits your menu, so you may tailor a spell to fit your game. Let's take the spell Create Zombie and look at a few variations.

The Basic Create Zombie Spell

The Create Zombie spell in the Grimoire starts with a corpse and coverts it to a zombie. The zombie lasts until it rots or falls to pieces. It can take basic commands from its creator. The magic point cost is high (16 points) and the Sanity loss

(1D6) moderate. The spell takes a whole week, but will work and is not subject to any POW rolls.

A Quick Version of the Create Zombie Spell

It is conceivable that the players might wish to make a zombie, perhaps to carry out some dangerous task on their behalf. If the investigators come across a tome that is poorly transcribed, incomplete, or damaged, you might want to provide them with a version of the spell which seems useful, but is likely to cause them more trouble than it is worth.

Alternatively you might want to kick a scenario off with a Re-animator theme: a mad doctor bringing corpses back to life, only to find they are beyond control. The cost of such a spell might be halved, as it is far less useful than the standard version. The idea of starting with a corpse that continues to rot is retained, as is the sanity loss, yet the casting time is reduced to one hour. The apparent advantage of faster casting and lower magic point cost might well appeal to the unwary. Let's call this version of the spell Grey Binding.

An Improved Version of the Create Zombie Spell

What if a warlock had the original Create Zombie spell, but wanted a more effective servant, one that would last longer, one that might even pass for human? The warlock's aim might be beneficent; he may even be trying to bring back a loved one, such as a wife or child.

All this would of course raise the cost of the spell and, as it is longer-lasting, the cost might be in POW instead of magic points—let's call it 5 POW. The Sanity cost might also be raised to 1D10, justified in the description of the spell casting as invoking Mythos gods and the requirement of the caster to breathe part of his or her own "life force" into the corpse. The casting time is not important and is reduced to one day, but it could just as well remain at one week. This zombie will follow simple commands and may even slowly learn more over time. The zombie's life is linked to the caster and it will become inactive and rot away should its master die.

Let's call this spell The Graveyard Kiss to evoke what might be its kinder, albeit misplaced, intentions.

Grey Binding

(Create Zombie Variant)

Cost: 8 magic points; 1D6 Sanity points
Casting time: 1 hour

A ritual liquid must be poured over a prepared corpse. The ingredients of the liquid differ depending on the version of the spell; however, the blood of the sorcerer appears common to all. Other ingredients should be determined by the Keeper (at least one should be costly or illegal, or perhaps radioactive). Immediately after, the caster intones the spell.

Following the ritual, the corpse rouses. Literally mindless, the zombie is akin to a wild animal and is not under the control of its creator.

The thing continues to rot after its creation and so eventually decays into incapacity.

Graveyard Kiss

(Create Zombie Variant)

Cost: 5 POW; 1D10 Sanity points
Casting time: 1 day

The spell requires a human corpse that retains sufficient flesh to allow mobility after activation. The caster puts an ounce of his or her own blood in the mouth of the corpse, then kisses the lips of the corpse and "breathes part of the self" into the body. Five points of POW are lost, a gift to the corpse.

If the spell succeeds, the caster may give the zombie simple commands that it will carry out. Over time the zombie may learn to accept more complex commands. Should the caster die, the zombie becomes inactive and rots away. Part of the invocation refers collectively to the Mythos Gods—though no specific names are used.

Deeper Version

It is rumored that some may be able to create and control unlimited undead servants, with some suggesting that a sorcerer's POW sets the limit for the number of zombies that can be controlled.

Divide the caster's POW by five; the result is the maximum number of zombies that may be actively controlled at any given time.

Alternative names: The Deathless Servant, Love's Lost Embrace Returned

A Macabre Version of the Create Zombie Spell:

If you want an altogether more evil version of the spell—one that involves the capture and murder of an innocent person, perhaps a friend of an investigator or even an actual investigator—then something must be altered to allow the spell to begin with a living target.

First the target would have to be captured, and one obvious way to capture and subdue a target is with poison. This spell is intended to have an evil feel, so the target is then buried alive for a few days. Later the victim is converted to a zombie to serve its master for so long as the caster lives or wishes. This is an evil spell involving murder and torture, thus the Sanity cost is increased to 10 points. The fact that this spell does not so much animate a corpse as corrupt a living person is deemed justification to decrease the magic point cost from 16 to 10. The spell still takes a number of days to cast, and the resulting zombie is still only able to follow basic commands.

Because this spell targets a living person there should be some way to oppose it. Two rolls may be used, first a CON roll to resist the poison and second a POW roll to resist the effects of the spell. This variant might only have the subtly different name of Create Zombi.

Create Zombi
(Create Zombie Variant)

Cost: 10 magic points; 10 Sanity points
Casting time: variable (days)

The target is brought to near death by a paralyzing powder made from blowfish innards and alkaloids. This poison must be inhaled. The target must then succeed in an Extreme CON roll (equal to or under one-fifth CON) to resist the poison. On a failure the target falls into a deep trance indistinguishable from death. Horribly, the target is still conscious but incapable of movement. The victim is put in a coffin and buried alive in the cemetery. A small tube connects the coffin to the surface so that he or she may breathe. During this time, the unfortunate target of the spell must pass a Sanity roll every three game hours or lose 1D6 SAN. If the target goes insane during this period, he or she embraces the will of the sorcerer, grateful that the terror of the grave has been dispelled.

Three nights later, the caster comes to the gravesite and casts Create Zombi. If the caster perceives mental resistance from the target, an opposed POW roll (see page 243) roll is made between the caster and target. Whether the target is sane or insane, success with the spell drains away all but 1 POW. If the spell fails, the caster may simply cover up the breathing hole and leave the victim to suffocate.

With a successful casting, the sorcerer has created a zombie servant, able to obey simple commands. The unfortunate zombie remains under the spell of the sorcerer, until such a time as the zombie is released—usually meaning the true death of the victim or the death of its master.

Creating a New Spell

Call of Cthulhu is not a game that strives for game balance between the player characters and their enemies. Nor is there a level-based structure into which spells must fit. If, for example, you create a spell that is similar to one in the Grimoire, but which costs less for greater effect, you have not contravened any rules. You should be wary of introducing elements (such as spells) into your game that may have a major effect on game play. This is not to say that you should not do so, just that you should not do so thoughtlessly.

Look at the spells in this book and find one that approximates the magnitude of effect of your new spell. This will provide a starting point as to the cost in magic points, POW and Sanity points.

Consider how easy the spell will be to cast. A caster might have 16 magic points and be able to burn some hit points to increase this number to, let's say, 25. Beyond this, the caster will either require a reservoir of magic points or additional participants in the casting to donate magic points of their own. Some spells require POW to be spent. POW can be accrued by wizards through certain spells or items, such as an enchanted cane.

Sacrifices and other morally objectionable rites can be added to spells for two purposes. First, to evoke the theme of horror. Second, to make the spells either difficult or a moral dilemma for the players. For example, will the players want to use a spell that can thwart the opposition if it requires a human sacrifice?

Call, Contact, and Summon Disambiguation

These three spell types have much in common and it is useful to understand the differences.

Call spells are immensely powerful rituals that bring an actual physical manifestation of a god before the caster. Call spells may be used by cults to bring forth their dark gods to accept ritual sacrifices or as an act of worship. The flip-side of the Call spell is the Dismiss spell, used to send the god back from whence it came. Dismiss spells may well prove useful to the investigators.

Contact spells can be considered a request for communication—somewhat like an esoteric telephone call. When successfully used with Mythos monsters, it will draw one or more to the caster; however, they come of their own volition and are not under the caster's control. When used with a deity or Great Old One, the spell opens communication but does not necessarily bring forth a physical manifestation.

Investigators might have cause to use a contact spell under certain circumstances; for example, to contact intelligent Mythos races to gain information or aid; however, to do so is perilous in the extreme.

Summon spells compel a monster (not a god) to appear before the caster. Such monsters may be bound to the caster's will to do his or her bidding. Thus summon (and bind) spells are used by wizards and cultists who wish use the power of some otherworldly horror. Investigators might use a summon spell, but they had best ensure they can bind what they summon!

The Grimoire

This section lists spells alphabetically with a couple of exceptions. There are three major classes of spells: Call and Dismiss Spells, Contact Spells, and Enchantment Spells, which define and group the spells that follow.

Apportion Ka

Cost: 10 magic points, 5 POW and 2D10 Sanity points per organ
Casting time: 1 day per organ

A portion of the caster's life essence, or "ka," is transferred into one of his or her vital organs. The enchanted organ is then removed from the caster's body, to be hidden away for safekeeping and providing the wizard with a form of invulnerability—as long as the enchanted organ remains safely hidden the wizard will not suffer particular attacks and may even be invulnerable to death.

This spell was first used by followers of the Dark Pharaoh, Nephren-Ka, who would remove a vital organ, such as the heart or liver, and lock them away in safe places. This would make the caster virtually impossible to kill, if not for the spell's one weakness. The brain is the seat of the spell's power and, as such, could not be removed. If the brain was destroyed, the other organs would lose their magical properties and the caster would die.

Having one's own insides removed costs 2D10 Sanity points and the permanent loss of 5 POW per organ removed. Attacks that impale cause only normal damage (unless the head is specifically targeted). Invulnerability stems from which organ is removed; for example if the lungs are removed then the caster is unaffected by lack of oxygen (thus drowning and suffocation are no longer threats). Removal of vital organs may also render the caster immune to poison and so forth.

If the caster is harmed, hit points should be reduced as usual, leading to unconsciousness but not death. Death will only occur if the brain is specifically targeted and destroyed.

Alternative names: *Imbue Essence*, *Extraction of the Will*, *The Deathless Breath*.

Banishment of Yde Etad

Cost: 1D4+3 magic points per caster; 1D4 Sanity points each
Casting time: variable (minimum 1 hour)

This spell sends home most trans-dimensional human or human-like intelligences that are under their own volition. It is not effective against any creature commanded by another intelligence. Correctly performed, the banishment is permanent and irrevocable. Each banishment is of an individual target, not of a type of monsters.

At least three people must participate in the spell. All participants must know the spell. More participants add to the effectiveness; however, the total number of participants must be divisible by three.

This banishment works by destroying with ritual flames a sigil representing the target. The target's personal sigil is best, but a substitute can be prepared according to a formula described within the spell. For the spell to take effect an opposed POW roll must be made between the caster with the highest POW and target. One bonus die is granted for each additional set of three casters.

The spell must be performed in the open air in the middle of the night, ideally in a place of power associated with the target. This could be known haunts, its last known location or its point of entry into this dimension. The spell casters must divide their numbers: one-third remain outside a protective circle and the rest stand within.

Alternative names: *Banish Spawn of the Seven Hells, Cast Out Demon, Curse of Awful Fire.*

Bind spells, see Summoning Spells (page 263)

Bless Blade

Cost: 5 POW; 1D4 Sanity points
Casting time: 1 hour

Creates a blade capable of damaging or killing entities that cannot be harmed by mundane weapons. Requires the blood sacrifice of an animal of at least SIZ 50. The blade of the knife must be of an elemental metal such as iron or silver. The blade may be of any size; however, larger blades do greater damage(see **Table XVII: Weapons**, pages 401-405).

If the blade is broken, melted, or otherwise damaged it permanently loses this ability; however, it will not be harmed in attacks against supernatural entities.

Alternative names: *Imbue Might of the Elder Ones, Ritual of the Seven Cuts, Spirit's Bane.*

Body Warping of Gorgoroth

Cost: 6+ magic points; 5 POW; 2D6 Sanity points
Casting time: 1D6+4 minutes

Allows the caster to change his or her physical form. The sorcerer can change to any shape and appearance, though retaining personal abilities. The form is fleshly but it can appear to be made of stone, wood, a rug, etc. Once changed into a new shape, the caster has the mobility of that shape. The caster's STR, CON, INT, POW and DEX do not change. If emulating a person, the sorcerer's Appearance becomes that of the individual emulated. The caster can take on only a known form.

The caster invokes Nyarlathotep and repeats the phrases of the spell while expending 6 magic points and an additional magic point for each 5 points of SIZ to be gained or lost in the body warping. Only one alteration per casting is possible and the effect is permanent until the spell is recast to change back again. This spell cannot be cast on another being.

Alternative names: *Mastery of the Flesh, Skin Walking, The Black Pharaoh's Touch.*

Deeper Version

If imitating an individual, the caster becomes a replica of that person, including voice and speech patterns. The caster does not need to repeat the spell to undo the warping—a simple verbal phrase is all that is required.

Breath of the Deep

Cost: 8 magic points; 1D6 Sanity points
Casting time: 1 round

The target's lungs fill with seawater, potentially causing an unpleasant death by drowning.

The caster must be able to see the target. After mentally intoning the spell for a round, for the spell to take effect the caster must win an opposed POW roll with the target. If the caster wins the target begins to drown—the target falls to the floor, choking on seawater and taking 1D8 damage each round. The target should make an Extreme CON roll (equal to or below one-fifth CON) after taking damage each round; if the roll is successful the water has been expelled and the effects of the spell cease.

Alternative names: *Currency of the Blue Sea, The Sailor's Curse, Kiss of Brine.*

Brew Space-Mead

> *A wonderfully golden liquid, which he kept in a carafe in his desk and served in tiny Belgian liqueur glasses in such small amounts that it seemed futile even to raise it to one's lips—and yet its bouquet and its taste…outdid even the oldest Chianti and the best Chateau Yquem to such an extent that to mention them in the same breath was to do injustice to the professor's brew. Fiery though it was, it had the additional effect of making me drowsy…*
>
> *—August Derleth, The House on Curwen Street*

Cost: 20 magic points per dose; plus variable additional Magic and Sanity points
Casting time: Many days

This spell creates a magical drink that allows a human to withstand journeys through the vacuum and vicissitudes of space. For all such journeys, the effectiveness of space-mead also requires the expenditure of an equal number of magic points and Sanity points, commensurate to the journey's distance in light years by the traveller taking the drug (see **Table XII: Space Mead Effectiveness**).

Brewing the drink and taking the journey represent separate stages for the caster/user. Different types of space-mead exist, each with the same effects but all of them requiring different ingredients.

Brewing space-mead requires five special ingredients to be chosen by the Keeper and requires at least a week of brewing time. Once the mead is foaming and bubbling, the caster must sacrifice 20 magic points per dose into the brew.

Table XII: Space-Mead Effectiveness

Magic Points and Sanity Points (each to be expended by the traveler)	Distance in light years (not to exceed...)
1	100
2	1,000
3	10,000
4	100,000
5	1,000,000

* and so on: add another pair of points, add another zero. Theoretically, 10 magic points and 10 Sanity points might be enough to reach any point in the universe, *at least as we currently understand the universe*.

These magic points may be sacrificed over many days; the more points, the more doses. Each dose allows one person to withstand one journey through space of varying distance and time.

Once the space-mead has been enchanted, the traveler must find a means of transportation—usually a mount: among others, the spell Summon Byakhee can provide an interstellar steed. The traveler then drinks a dose (presumably bringing a return dose along), climbs on, commands the mount, and the journey begins. It is at this point that the traveler pays the necessary magic and Sanity point cost subject for the distance being traveled.

While in space, the travelers are in mental and physical stasis, nearly insensible to their surroundings. Upon arrival at the destination, the effects of the brew conclude.

Alternative names: *Breath of the Void, The Traveler's Portion, The Quicksilver Draft of Blackest Night.*

Call and Dismiss Deity Spells

Call Deity

Cost: 1+ magic points per person; 1D10 Sanity points (caster only)
Casting time: 1-100 minutes

Call spells bring the avatar, god, or Great Old One before the caster. Casting this type of spell is perilous indeed, even for cultists. Only cult priests or desperate people should choose to call a Mythos deity. A handful are cited here. Both Call and Dismiss spells are likely to exist for every Great Old One and for every form of Mythos god.

A group can assist by adding power to Call spells, with the caster acting as the focus for the group. Everyone present expends 1 magic point. Those who know the spell can sacrifice any number of magic points (including burning hit points). The total of the magic points spent is the percentage chance that the spell works. For each magic point spent, the group must chant for a minute, but never for more than 100 minutes. On a roll of 100 the spell will always fail with all magic points sacrificed in the spell lost.

The caster also loses 1D10 Sanity points in casting the spell. Everyone present loses Sanity points if the deity appears. The Keeper plays the thing and must create some motivation for the thing's behavior. Mostly, when a Mythos deity arrives on Earth, it wants to stay and is usually hungry.

Call Deity Spell Requirements

As mentioned, each deity requires certain conditions to be in place for the Call spell to work. Keepers should use these as inspiration but not be constrained by them for two reasons. The first reason is fiction-based; no human fully understands the Cthulhu Mythos, so there may be more than one way to Call a Deity. The second reason is that experienced players will quickly latch onto the familiar elements and the mystery will be blown.

Call Azathoth: Calling this god is extremely dangerous and has the potential to fry the entire planet. The spell can be cast only outside at night; however, no other special preparations are needed.

Alternative names: *Petition of Chaos, The Unspeakable Vowel of The Shaggai.*

Call Cthugha: Cthugha bursts into being through a flame held by the caster (a candle, torch, etc.) As the caster intones the spell, he or she moves the flame in series of patterns. The spell can be successfully cast only on clear nights when Fomalhaut (the brightest star in the Piscis Austrinus constellation) clears the horizon. September to November are the best nights for Fomalhaut in the Northern Hemisphere.

Alternative names: *Evocation of the Fiery Burning Doom, The Formalhaut Convention.*

Call Hastur: Calls the deity to nine large blocks of stone arranged in a V-pattern (always a sign of cult activity!) Each of the stone blocks needs a volume of nine or more cubic yards.

The spell can be cast only on clear nights when Aldebaran (in the constellation of Taurus) is above the horizon (roughly October to March). Each byakhee present during Call Hastur adds a further 10 percentiles to the chance for success.

If 5 points of POW have been sacrificed into each of the stone blocks, so that all are enchanted, the stone V adds 30 percentiles to the chance to cast Summon/Bind Byakhee.

Alternative names: *The Yellow Petition.*

Call Ithaqua: Focuses the attention of Ithaqua; however, the presence of the Great Old One may be noticed only as a whirlwind or strong icy wind. The spell must be cast on an enormous mound of snow (minimum 10 feet high). Legend states that the spell may only be performed in the far north of the world, when temperatures are below freezing. Some wizards conjecture that Ithaqua might be invoked from any high, snowy mountain, even those in the South Pole.

Alternative names: *The Seven Oaths of the North Wind, Invoke the Ice God.*

Call Nyogtha: Invokes the favor of Nyogtha, who appears to grant a boon to the caster—if Nyogtha deems the caster worthy. The caster must perform the spell ritual at the entrance to any cavern (certain tomes hint that all great caverns link to the one wherein Nyogtha dwells).

Alternative names: *Petition Thy Dark Master Through the Rigorous Wailing, Call Favor from HE which Dwells Below.*

Call Shub-Niggurath: Calls Shub-Niggurath to a consecrated stone altar. This altar must be positioned in dank wilderness under the sky. The spell must be cast from the altar at the dark of the moon.

Each Call of the dark goddess requires fresh blood to consecrate the altar. An altar bathed in the blood of the equivalent of 200 SIZ or more adds 20 percentiles to the chance to Call Shub-Niggurath, while each dark young present adds further 10 percentiles.

Alternative names: *The Sacred Rites of Union, Bring Forth The Carnal Desire of the Wood Nymph.*

Call Yog-Sothoth: Calls Yog-Sothoth to a specially constructed stone tower. The tower must be in an open area and the sky must be cloudless. The stone tower must be at least ten yards high. Each time the spell is cast, the cultists must designate a human sacrifice for the god's taking. This need be no more than an invitation—gesturing toward a nearby village, for instance, from which Yog-Sothoth then selects a victim.

At the cult's option, the stone tower may be enchanted, lowering the magic points needed for a successful cast of the spell. Each point of POW infused in the tower permanently improves the total chance of casting Call Yog-Sothoth from it by 1 percentile.

Alternative names: *The Forbidden Song of the Key, The Yah-Zek Channelling.*

Dismiss Deity

Cost: 1 or more magic points per person.
Casting time: 1 minute plus 1 extra round per participant who donates magic points

A deity who does not want to leave Earth may be dismissed. Every Dismiss spell differs; the caster must know the specific Dismiss spell for the particular deity. First, allot 1 magic point per 25 POW (round down) possessed by the deity. This grants an initial 5% chance to dismiss the god and it opens the way for the deity's dismissal.

Cthugha has 210 POW and so 8 magic points are needed to ‘open the way’ to dismiss this terrible monstrosity.

Once the way is prepared, the sacrifice of more magic points can tempt the deity into departure. In this, the second stage, each new magic point sacrificed increases the chance that the deity leaves by 5 percentiles. Sacrificing 10 more magic points adds 50 percentiles to the chance. As with the Call Deity version of the spell, a group of people can assist one another to cast Dismiss Deity.

8 magic points opens the way for Cthugha, representing a 5% chance for dismissal. Sacrificing 10 more magic points increases the chance to 55%. To have a 99% (the maximum achievable) chance of dismissing Cthugha, those assembled must sacrifice 8+19 magic points in the two stages, a total of 27 magic points.

Roll 1D100 against the total chance for the dismissal. As with Call Deity, the caster is the focus of the spell; other members of the group can contribute magic points. Dismiss Deity costs no Sanity points.

Call Deity spells always require special conditions and rituals; however, the Dismiss portion of the spell can be cast anytime, anywhere.

Dismiss Deity Spell Names

When composing alternative names for Dismiss Deity spells, consider the following words for inspiration:

Banishment
Dispel
Exile
Repel
Bane
Evict
Repudiate
Cast Out

Also, try to use evocative and subtle names for the actual Mythos deities rather than simply using their common names. There's no reason why a spell name concerning Yog-Sothoth couldn't reference the being as The Hideous Spheres, or The Unquenchable Thirster of Souls, and so forth. Keeping the players guessing about what a spell will do or to whom it's connected can help to stimulate mystery and fear of the unknown

Cause/Cure Blindness

Cost: 8 magic points (and 2D6 Sanity points for Cause Blindness)
Casting time: 1 day

The target suffers complete and permanent blindness, as if by a stroke. The same spell can reverse blindness if the eyes and optic nerves are essentially intact. The spell costs 8 magic points for either version. A day of ritual is required. For the spell to take effect the caster must succeed in an opposed POW roll with the target (automatic success if the target is consenting).

Alternative names: *Grant Sight, Shade of Darkness, The Pharaoh's Curse.*

Chant of Thoth

Cost: 10 magic points; 1D4 Sanity points.
Casting time: 30 minutes

The use of this spell increases the caster's mental faculties, boosting his or her chance of solving a particular intellectual problem. Spending 10 magic points in the chant grants the caster a bonus die on his or her dice roll to gain knowledge, learn a spell, translate a passage, deduce the meaning of a symbol, etc.

Alternative names: *The Rite of Cerebral Acuity, The Song of Erudite Addition, The Scholars Chorus.*

Harvey is trying to translate a Latin scroll. He casts Chant of Thoth, spending 10 magic points. He has a Latin skill of 66. He rolls 84 and 34 (bonus die); a success. The chant has expanded his mental capacities for a short time, during which he fully comprehends the Latin language.

Cloud Memory

Cost: 1D6 magic points; 1D2 Sanity points
Casting time: Instantaneous

The spell blocks the target's ability to consciously remember a particular event. The caster must be able to see the target and the target must be able to receive the caster's instructions. The spell takes effect immediately if the caster succeeds in an opposed POW roll with the target. If the caster wins, the target's mind is mentally blocked regarding one specified incident. If the incident was terrifying, the victim may thereafter still have nightmares vaguely relating to it. If the spell fails, the event in question becomes vivid in the target's mind.

The caster must know the specific event to be blocked. The caster cannot command something vague such as, "Forget what you did yesterday." Instead, he or she must cite a certain event, such as, "Forget you were assaulted by a monster." This spell cannot block knowledge of spells or of the Cthulhu Mythos unless the knowledge is firmly tied to a specific event, nor can it undo a Sanity loss or undo insanity.

Alternative names: *Befuddle, Dumbfound, Mystify.*

Clutch of Nyogtha

Cost: 1+ magic points equal to twice the damage delivered that round; 1D20 Sanity points
Casting time: Instantaneous

The caster must spend 1 magic point to begin the spell and the target must be within conversational distance. For the spell to take effect the caster must succeed in an opposed POW roll with the target. If the caster wins the roll, the target feels as though a large hand or tentacle is crushing his or her heart, losing 1D3 hit points for each combat round that the spell is in effect. While under such attack, the target is temporarily paralyzed, as though having a heart attack. In the round that the accumulated damage from this spell reduces hit points to zero, the target's chest ruptures and bursts, and the target's smoking heart appears in the hand of the caster.

Each round the spell lasts, the caster must spend magic points equal to twice the number of hit points in damage. The caster must concentrate on the spell each round that it is to remain in effect and the caster must defeat the target in an opposed POW roll each round. If the caster is distracted or if the target successfully resists, the spell ends. Any damage already done remains.

Alternative names: *The Vile Wrench, The Insidious Wrath of the Dark Wizard, Ye Loathsome Tickle.*

Consume Likeness

Cost: 10 magic points every 6 hours of casting; 5 POW; 1D20 Sanity points
Casting time: several days

The caster can assume the living likeness of a person freshly dead, as seen by eye, video camera, X-ray, etc. The victim may be no more than 15 SIZ points different from the caster. For the next few days the caster consumes the victim and works the spell, expending 10 magic points every six hours and permanently sacrificing 5 POW points. The caster could consume several likenesses and thereby take on several guises. When a victim is consumed, the caster loses 1D20 Sanity points. This spell is known by many serpent people.

Once the spell is complete, the caster takes on the appearance of the victim at will, for as long as desired. To the keen observer, the shadow of the caster remains as his or her original (not that of the consumed). Similarly, the caster's skills and memories remain intact—the victim's are gone.

Upon losing one or more hit points, the caster's original form is resumed. To go from an assumed form to the original form takes 20 seconds. The original form must be reverted to before another form can be assumed. To go from the original to an assumed form takes 1D3 minutes.

Alternative names: *The Snake Skin Cloak, The Valusian Mantle, The Gift of Yig.*

Deeper Version

Casters are sometimes able to recollect memories and thoughts of those who have been consumed. This is usually a specific piece of information that was known to the unfortunate target of the spell. An additional magic point must be spent together with a roll under the caster's POW for each additional piece of information sought.

Contact Spells

Cost: Refer to specific spell
Sanity cost: 1D3 (plus more to view the monster)
Casting time: 1D6 + 4 rounds

Contact spells are divided into two separate groups: spells concerned with contacting Mythos creatures and monsters, and spells for contacting Mythos deities (see Contact Deity).

Using Contact spells a cultist could get in touch with monsters and alien races, perhaps to learn about magic, gods, or alien species. The caster should have a definite goal in mind; bargains might be struck and plans negotiated.

Contact spells do not give the caster the upper hand though; the spell is merely a method of establishing contact. Remember these are independent and intelligent beings with their own motivations—casters make contact at their peril! This is distinctly different to Summoning Spells (see page 263) that have the potential to allow casters to bind the summoned beings to their will.

Procedures are much the same for each Contact spell, though particular conditions or requirements may be unique. Knowing one Contact spell is of no help in casting another. Many versions of Contact spells exist.

Cast properly this spell always works, unless there are no such things living within a convenient distance (flying polyps might journey from the City in the Sands to some part of Australia, but might ignore the chance to fly to North America).

A Contact spell takes five to ten rounds to cast. The thing reached by the spell may appear in a game hour or take a game day or more to show up. For a random appearance in hours, roll 1D100. Entities living nearby will walk, swim, dig, or fly to the spell point. If the trip is too long, the thing called by the spell never shows up. Things from other dimensions can appear in any characteristic or evocative manner.

The spell brings a random member of the species, presumably with its own motives. The caster should try to be alone, or to be with no more than a small group, in order not to seem threatening. Once the contacted thing appears, it is free to depart, so if the caster has something to offer it, the chances for an extended meeting greatly improve.

If a contacted species is large, such as a flying polyp, only one will likely appear. If it is human-sized or smaller, the Keeper may determine if several representatives arrive as a group.

There is no guarantee that a contacted entity would rather bargain with, or devour, the caster. It will have an alien motivation; however, if further contact seems of advantage to both sides, then some interesting roleplaying may emerge.

As mentioned, each version of the spell requires certain conditions to be in place for it to work.

Contact Chthonian: Unless there are no chthonians nearby, it succeeds automatically. The spell must be cast at a location that has known recent earthquakes or where hot spots and volcanoes offer relatively quick transport from the deep interior of the planet to the outer edge of the geologic crust.

Cost: 5 magic points

Contact Deep One: Unless there are no deep ones nearby, the chanting succeeds automatically. This spell should be cast at the edge of a saltwater ocean or sea. To work best, it should be cast near a deep one city, such as the waters off Innsmouth, Massachusetts or the coast near the town of Dunwich, England. Part of the ritual consists of throwing specially inscribed stones into the water.

Cost: 3 magic points

Contact Elder Thing: Unless there are no elder things nearby, the chanting succeeds automatically. The most likely locations are along the southern part of the Mid-Atlantic Ridge or over the geological trenches nearest Antarctica.

Cost: 3 magic points

Contact Flying Polyp: Unless there are no flying polyps nearby, it succeeds automatically. Flying polyps occur only in their rare underground cities, the largest of which is beneath the City in the Sands, in the western Australian desert. The caster should first construct or open a communication shaft for their egress.

Cost: 9 magic points

Contact Formless Spawn: Unless there are no formless spawn nearby, it succeeds automatically. The best place to cast this spell is at a temple of Tsathoggua, whose altar statue of Tsathoggua is still present or at a spot near an opening into the black abyss of N'Kai, somewhere near Binger, Oklahoma. Possibly other places in Western or Midwestern North America offer entry and exit points. One such cavern reputedly exists near Dunwich, Massachusetts.

Cost: 3 magic points

Contact Ghoul: Unless there are no ghouls nearby, it succeeds automatically. Ghouls are found wherever large concentrations of humans are, especially near graveyards and crypts. Places of burial more than a century old are propitious locations for this spell. Moonlit nights are best.

Cost: 5 magic points

Contact Gnoph-Keh: Unless there are no gnoph-keh nearby, it succeeds automatically. Gnoph-keh are usually found in Greenland or other frozen wastes near the North Pole.

The spell must be augmented with a successful Sing (Art & Craft specialism) roll and before doing so the caster must build a small effigy of the beast from ice and snow.

Cost: 6 magic points

Contact Hound of Tindalos: If a hound of Tindalos is summoned it will come automatically. There is no known way to bargain with a hound of Tindalos, whose motive for moving through the stream of time and space is pure hunger.

Cost: 7 magic points

Contact Mi-Go: Unless there are no mi-go nearby, it succeeds automatically. The spell must be cast at the base or the top of a high mountain—in a range known to be mined or visited by the enigmatic spacefaring race. Among such ranges are the Appalachians, Andes and the Himalayas, and some peaks in Central Africa.

Cost: 8 magic points

Contact Rat-Thing: To bring forth a foul rat-thing, it must be cast at or near a site infested by rat-things. A population of these evil creatures reportedly exists in Yorkshire, England. Another report of similar creatures comes from Massachusetts.

Cost: 2 magic points

Contact Sand-Dweller: Unless there are no sand-dwellers nearby, it succeeds automatically. The spell must be cast in a suitable desert, such as in the Sahara, the southwestern United States, Saudi Arabia, or central Australia.

Cost: 3 magic points

Contact Servitor of the Outer Gods: A successful Luck roll establishes that a servitor is within the Milky Way galaxy when the spell is cast. If no servitor is within that range, the magic points are lost.

Stars must be visible to the caster. He or she attempts to visualize Azathoth's Ineffable Heart (reputedly a spheroidal symbol of meditation but actually of unknown shape) that pulses and shines like liquid flame. The servitor manifests within 1D6+4 rounds and expects a blood sacrifice. If the nominated sacrifice is inadequate, the servitor devours the caster. If the servitor accepts the sacrifice, it agrees to perform one simple task for the caster.

With a successful Persuade roll, the servitor also deigns to answer one respectful question about Mighty Azathoth, the court at the center of the universe, or an Outer God. The answer adds 1D3 Cthulhu Mythos to the questioner's total, but the answer is meaningless to onlookers.

With a roll equal to or less than a fifth of the caster's Persuade skill, the servitor also imparts a spell directly into the caster's brain, costing the caster 1D8 Sanity points and 1D10 rounds of disorientation. The servitor chooses the spell.

Its services rendered, the servitor may linger and play its unearthly pipes while colors flash across its body and its tentacles writhe, or it may dissolve and return to some galactic arm or stellar nursery and resume its previous activity.

Hearing its insane and mesmerizing pipes costs 1/1D4 Sanity points and thereafter haunts every singer or instrumentalist who was present. They become indifferent to earthly scales and more and more feel compelled to perform in the cosmic scales revealed to them.

Cost: 14 magic points

Contact Spirits of the Dead: Many versions of this spell exist. One version requires a tent of white sheets to be erected near a river, and jugs full of the stream's water are placed inside. Songs are sung and dances danced. An entreaty is made for the dead to appear. Add up all the magic points, multiply the sum by five, with the caster needing to roll equal to or under that result on 1D100. With a success, the voices of the dead emerge from the water jugs. One may hear them and discuss or question them by putting one's head in the tent. Remember that the dead mostly know only what they knew in life and that some do not realize that they are dead.

Cost: 3 or more magic points

Contact Star-Spawn of Cthulhu: Unless there are no representatives nearby, it succeeds automatically. It should be cast at the ocean shore, perhaps near a deep one outpost or else near a spot where star-spawn may sleep. The spell works well in Polynesia, along the Massachusetts coast, and above R'lyeh.

Cost: 6 magic points

Contact Yithian: This spell does not reach forward or backward in time. If a Yithian mind occupies a subject within one hundred miles of the caster at the time the spell is cast, the Yithian notices the appeal and may respond if curious, fearful, or alarmed. If the caster has nothing interesting to say or offer, then the Great Race scholar ignores later questions, or perhaps destroys the caster as a likely pest or nuisance.

Cost: 4 magic points

Alternative names: *For Contact spells, use words like: Union, Commune, Exchange, Commerce, Covenant, Pact, Concord, etc. For example, The Red Pact, Covenant of the Deep, and so forth.*

Contact Deity Spells

Cost: 5 POW; 1D6 Sanity points
Casting time: five to ten (1D6 + 4) rounds

Contact Deity spells are unused except by the insane priests of these deities, or by great independent sorcerers who hope to strike deals and win over some small fraction of the deity's powers. The deity sought for Contact can be any one of the Gods or Great Old Ones.

For each such spell, the caster must sacrifice 5 POW. The chance of successfully contacting the deity is equal to half the caster's (reduced) POW. If the roll succeeds, the deity or some aspect of it will contact the caster in a semi-friendly manner after a few game hours or days. The deity is unlikely to give non-worshipers anything of value. If the deity is bored or offended the god will likely squash the caster, or drive him or her insane, and so get some inhuman pleasure from the situation.

Each version of the spell tends to reflect the deity concerned.

Contact Deity: Chaugnar Faugn: Opens communication with Chaugnar Faugn. With a success, the deity sends the caster visions or nightmares that inform the dreamer of the god's desires, or lets him or her know if a petition to the god is to be favorably answered or rejected.

Contact Deity: Cthulhu: Opens communication with Cthulhu. Cthulhu typically responds at night, during the caster's dreams. By dreams and nightmares he informs his followers of his desires.

Contact Deity: Eihort: Resembles other Contact Deity spells, but the caster sacrifices 1 magic point in casting it. The god automatically appears in dream form if the caster is distant and in person if within a few hundred yards. In imparting this spell into the caster's brain, Eihort extracts 5 POW in compensation.

Contact Deity: Nodens: Opens communication with Nodens. The Contact spell for Nodens can be cast only from a remote, unpeopled place such as the edge of a sea-cliff. If, later, Nodens contacts the caster, it will be when he or she is alone and in a similar inaccessible place.

Contact Deity: Nyarlathotep: Opens communication with Nyarlathotep. This spell can be cast from anywhere, as befits this omnipresent god; however, Nyarlathotep appears only at meetings of worshipers or when new priests of the Gods are anointed.

Contact Deity: Tsathoggua: Opens communication with Tsathoggua. Tsathoggua may appear in spirit form as a hazy and translucent projection of his real self, to which normal Sanity losses apply. He usually visits only if the caster is alone. He speaks audibly to the caster.

Contact Deity: Y'golonac: Opens communication with Y'golonac. This god responds by attempting to convert the caster to its worship. If the deity feels that the caster would be an unsuitable priest, it will psychically attack him or her and try to eat the soul and mind. If the caster might be suitable, Y'golonac tries to possess a friend, who (controlled) approaches the caster to tempt him or her into service.

Create Barrier of Naach-Tith

Cost: variable magic points; 1D10 Sanity points
Casting time: 1 minute

The barrier provides both a physical and magical defense. Each participant in this spell loses 1D10 Sanity points and a variable number of magic points. Each magic point expended in the creation provides the barrier 3D10 points of STR. The spell takes 1 minute to cast (during which time all magic points to be used must be expended) and the resulting barrier lasts 1D4+4 hours. Anyone who knows the spell may participate in the casting and contribute magic points to the barrier.

The barrier is spherical in shape and about 100 yards in diameter. It can be cast around the casters to protect from harm or it can be cast to encompass a monster or enemy. Any creature bisected by the barrier's boundary upon its creation is unharmed and thrust outside the barrier. Anything trapped should be allowed a STR roll opposed by the STR of the barrier. Multiple entrapped victims cannot combine their STR to escape. A bullet or missile can cross the barrier if the rolled damage (ignore impales) to the barrier is greater than a fifth of the barrier's STR. If penetrating the barrier, the object does the damage rolled, as if the barrier did not exist, and the barrier is destroyed.

A written copy of this spell is known to be in a great haunted library on a planet orbiting the star Celaeno, one of the Pleiades.

Alternative names: *Great Ward of Naach-Tith, The Unseen Sphere that Entraps the Demon.*

Deeper Version

Those harnessing the knowledge and power of the Mythos are able to increase the size of the barrier to 200 yards in diameter.

Create Mist of R'lyeh

Cost: 2 magic points
Casting time: Instantaneous

The spell causes a dense mist to appear in an egg-shaped volume (10 × 10 × 15 feet), directly in front of the caster. The long axis of the cloud is always at right angles to the direction in which the caster faces. The spell obscures vision for 1D6+4 game rounds and then evaporates without trace.

Alternative names: *Ye Terrible Cloud, Breath of the Dark Sea, The Dank Fog of Sailors Lost.*

Create Zombie

Cost: 16 magic points; 1D6 Sanity points

Casting time: a week

A ritual liquid must be poured over a corpse or into the grave where a corpse lies. The Keeper determines the ingredients of the liquid—at least one part should be difficult to obtain legally.

The corpse is left to mature. At the end of a week, the caster comes to the grave and intones the binding ritual. At the end of the half-hour chant, the corpse claws its way from the grave and thereafter performs the caster's will. The zombie will perform mundane and simple tasks, such as "guard this," "fetch that," or "kill him!"

A zombie created in this manner continues to rot after it has risen. Thus, a wizard wishing a constant zombie servant must periodically create replacements.

Statistics for zombies can be found in **Chapter 16: Monsters, Beasts and Alien Gods**.

For a number of variations on this spell see **Spell Variations** (see page 242).

Alternative names: *Ritual of the Undying, Black Binding, The Ashen Cowl, Raising of the Dead.*

Curse of the Putrid Husk

Cost: 5 magic points; 10 Sanity points

Casting time: 1 hour

This spell brings sanity-wracking illusions to the victim. The victim perceives that his or her skin is visibly rotting and corrupting. The outward appearance seems to deteriorate swiftly, so that great rents and tears occur through which internal organs begin to tumble out (with the victim losing 1D10 Sanity points in the process). Thereupon the victim faints and awakens in a few minutes, whole and normal.

For the spell to take effect an opposed INT roll must be made between the caster and target—impose one penalty die on the target if the spell is cast at night, while the target is sleeping. The entire cycle of effect takes about twenty minutes, including the faint.

The target must be known to the caster and the caster must have as a focus some personal object belonging to the target. The experience of the spell is devastating; however, successful Psychoanalysis can help the victim come to terms with these inexplicable dreams and hallucinations and restore half of each such Sanity loss. Psychiatric drugs do little to compensate for such an attack.

Alternative names: *The Insidious Nightmare, Summon Seven Devils to Afflick Thine Enemy, Wither the Mind of the Weak.*

Death Spell

Cost: 24 magic points; 3D10 Sanity points
Casting time: 1D3 rounds

Reserved for only the most foul of sorcerers, this spell causes the bewildered victim to burst into flame. The target must be within ten yards of the caster. For the spell to take effect the caster must succeed in an opposed POW roll with the target during each round of concentration. After 1D3 rounds of concentration, the victim's skin forms large blisters and he or she loses 1D3 hit points. In the next round, the victim loses an additional 1D6 hit points. On the third round, the victim bursts into flames, losing 1D10 hit points then and each round thereafter. The stench of burning hair and flesh is overwhelming (all witnesses should make SAN rolls or lose 1/1D6 SAN). It is impossible to render aid, since the horrified victim burns from the inside out.

Alternative names: *Ye Dreadful Pricking, The Curse of Fiery Doom, Cthugha's Embrace.*

Deeper Version

Rather than cause the victim to suffer the effects of this spell in near instantaneous fashion, the caster may elect to prolong the spell over a course of days to enhance the victim's suffering. The caster spends 34 magic points in casting this version of the spell. The caster does not need to be physically near the victim—instead the caster must possess a piece of the victim (hair, nail clipping, or skin, etc.), allowing the spell to be cast from any distance. The spell begins on the following day of casting and lasts for 7 days. For the spell to take effect, an opposed POW roll must be made between the caster and the target each day. On the first day, the victim suffers a 2 hit point wound, then a 4 hit point wound on the second day. Thereafter, the wound size increases by 2 hit points each day (6, 8, 10, 12, 14). An equal amount of Sanity is lost each day as the target begins to realize his or her terrible fate. On the day that hit points are reduced to zero, the victim's body is consumed in a ball of flame.

Dominate

Cost: 1 magic point; 1 Sanity point
Casting time: Instantaneous

Bends the will of the target to that of the caster. For the spell to take effect the caster must succeed in an opposed POW roll with the target. If successful, the target obeys the commands of the caster without exception until the next combat round concludes.

The spell can affect only one individual at a time and has a maximum range of 10 yards. Obviously the command or commands must be intelligible to the target and the spell may be broken if a command contradicts the target's basic nature (such as instructing a human to fly).

Dominate can be cast and recast as many times as the caster finds possible, allowing a target to be controlled without interruption for several minutes. Each cast of the spell has the same costs and limits. Recasting is instantaneous.

Alternative names: *Command of the Wizard, The Chant of Possession, Baleful Influence.*

Dread Curse of Azathoth

Cost: 4 magic points; 1D6 Sanity points
Casting time: 1 round

The sorcerer draws upon the energies of the Outer God to directly drain POW from a victim. By repeating the secret name of Azathoth, one can generate respect and fear in any being conversant with the Mythos, for to know the name implies that one knows the secret Last Syllable. Said alone, the Last Syllable may be directed against a foe. For the spell to take effect the caster must succeed in an opposed POW roll with the target. If the caster is successful, the target loses 3D6 POW.

Alternative names: *Utterance of the Last Syllable, Ye Doleful Leeching, By the True Name Thy Power is Sapped.*

Dust of Suleiman

Cost: 10 magic points per 3 doses.
Casting time: 1 round to apply 1 dose

Creates a grey-green powder that harms unnatural beings from other planes of existence. The powder requires the dust from an Egyptian mummy at least 2,000 years old; each such mummy suffices for three doses of the magic dust. The ingredients also include frankincense, sulfur, and saltpeter. An incantation must be said over the dust while it is being sprinkled.

Sprinkled over a being not of this Earth, the entity loses 1D20 hit points per dose. It takes one round to apply a dose. The powder works only on extraterrestrial and other planar beings, thus the powder would harm a dimensional shambler, Yog-Sothoth or a mi-go, but is useless against a shoggoth or a deep one.

Alternative names: *The Egyptian Powder, Protection of the Dead.*

Elder Sign

Cost: 10 POW
Casting time: 1 hour

Its decoration…was, rather, in the rough shape of a star, in the center of which there appeared to be a caricature of a single giant eye; but it was not an eye, rather a broken lozenge in shape with certain lines suggestive of flames or perhaps a solitary pillar of flame.

—August Derleth and H.P. Lovecraft,
The Lurker at the Threshold.

The spell activates an Elder Sign. Each active Elder Sign takes a sacrifice of 10 POW to create, but costs no Sanity points. An Elder Sign may be formed into a leaden seal, carved in rock, forged in steel, etc. When made active beside an opening or Gate, it makes that path unusable to minions of the Great Old Ones and Mythos Gods, as well as to those greater beings themselves. Without the spell, the symbol itself means nothing and has no effect.

The writings of certain scribes apart, the Elder Sign is worthless in personal defense if the monster or minion can evade the Sign. Those wearing an Elder Sign around the neck, for instance, might gain protection for a few square inches of flesh where the Sign rests against the skin; however, the rest of the wearer's body would be completely vulnerable.

Alternative names: *The Elder Seal, The Omen Branch, The Five Points of Wisdom.*

Enchantment Spells

A number of Enchant spells exist, each used to imbue magic into a different device or artifact. Each spell involves a blood sacrifice, the sacrifice of magic points, the loss of 1D4 or more Sanity points, and at least a game day of time.

There are four enchanted items of permanent duration for which no spell of creation is known: the Glass from Leng, the Lamp of Alhazred, the Plutonian Drug, and the Shining Trapezohedron. These four, exceedingly rare items are included in **Chapter 15: Artifacts and Alien Devices** under their alphabetical entries, not in the list of enchantments.

Crafting an enchantment or an artifact brings risks. The item may have unpredictable advantages and disadvantages. While it might be useful for probing more deeply into the Mythos, it might also expose investigators to monstrous encounters, or could offer a way to another dimension.

Keepers should consider how an enchanted item or artifact may affect the game. Since the spell or the artifact is unlikely to vanish from play once introduced; it will alter the abilities (for good or ill) of the investigators. Make sure you are certain of what it does, what it costs and its implications for your game.

Enchant Book

Cost: variable POW; 1D4 Sanity points
Casting time: 3 days

Aids in summoning star vampires by enchanting any book in which is inscribed the words of the spell Summon/Bind Star Vampire. The book's ink must contain the ichor of a star vampire. The caster sacrifices a varying amount of POW, loses 1D4 Sanity points, and meditates for three days. For each point of POW channeled to the book, add 2 percentiles to the caster's chance of success with Summon/Bind Star Vampire.

Enchant Knife

Cost: variable POW; 1D4 Sanity points
Casting time: 2 hours

An enchanted knife increases the success chance for other spells. The spell enchants a knife or dagger made of a pure metal, such as gold or iron. With the knife blade an intricate diagram is drawn on a flat surface and then the blade is used to kill an animal of at least SIZ 20. The creature's blood is then traced out to follow the lines of the drawn diagram and the enchantment is complete.

Such a knife is suitable for use in casting Summon Dimensional Shambler. Every point of POW placed into it adds 1 percentile to the chance for success in casting that spell. If this knife is used to slay the small animal for Enchant Brazier, the brazier so made adds 10 percentiles to the chance for successfully casting Conjure Glass of Mortlan.

Enchant Pipes

Cost: variable magic points; 1D6 Sanity points
Casting time: 3+ hours

Augments the chance for success in casting particular spells. The spell enchants a set of panpipes or a flute. The instrument must be at least 90% metal. An hour-long ritual of concentration and incantation must be performed over the musical instrument, during which Sanity points are sacrificed by the caster, who must also sacrifice POW into the instrument. For each lot of 5 POW sacrificed, the musical instrument must steep in fresh, warm blood for two hours. A new animal, of at least cat or rabbit size, must be slaughtered for each 5 POW. For each point of POW it contains, the finished instrument adds 2 percentiles to the success chance of Summon/Bind Servitor of the Outer Gods and other spells requiring the use of pipes or flutes to cast.

Enchant Sacrificial Dagger

Cost: 30 POW
Casting time: 1 week

The caster creates a flame-shaped dagger over which this spell is performed. The dagger must then be used to kill a living being of at least 100 POW. Simultaneously, 30 points

Continued on page 258

Gate Spells

> *The idea of a panel that would open on some remote world impressed Eibon as being rather fantastic, not to say farfetched.*
>
> —Clark Ashton Smith, *The Door to Saturn.*

Cost: variable POW see **Table XIII: Gate Creation and Travel Costs**
Cost to access a Gate: variable magic points and 1 Sanity point
Casting time: one hour per POW spent

Gate spells allow the caster to create doorways between other lands or times, dimensions, or worlds—allowing the user to travel great distances with a simple step. Usually a Gate connects to a single other location.

Creation of a Gate requires the permanent expenditure of POW, in a sacrifice equal to the log to base 10 of the distance the Gate connects in miles times five. A Gate may take many forms, common ones being indicated by a pattern of painted lines on a floor or a peculiar arrangement of stones in a field.

Using the Gate costs a number of magic points equal to one-fifth of the POW originally used to make the Gate. Each trip through a Gate costs 1 Sanity point. Should the user lack enough magic points for a trip, the traveler expends hit points to make up the cost. Return trips through a Gate always cost the same as the initial journey.

Ordinarily, anyone or anything can move through a Gate, though some have been built so that a certain key—a word or gesture—is needed to activate the portal. Certain versions of the spell are known that also 'change' those who pass through, to aid survival on an alien world. There are also hints that some Gates are capable of more than one destination.

Deeper Version

The caster may elect to prepare a Gate for travel by expending the necessary magic points before the journey. The Gate is thus primed and the next person stepping through the doorway is not required to pay the magic point cost, but will still need to sacrifice 1 Sanity point.

Find Gate

Cost: 1 magic point; 1D3 Sanity points
Casting time: 20-60 minutes

Through a series of gestures and a specific chant, the spell reveals to the caster any Gate if it is within the caster's direct vision.

While this spell locates a Gate, it does not empower anyone to open, close, create, or pass through it. Neither does this limited form of the spell allow the caster to determine whether the Gate traverses time or distance.

Gate Boxes

Cost: 1 POW; variable magic points and Sanity points
Casting time: 5 hours

Allows the creation of twin magical boxes that form two ends of a magical Gate. Going through a gate box costs exactly the same magic points and Sanity points as going through a normal Gate and the transit procedure is the same.

First, two identical wooden boxes must be made to any desired SIZ. The boxes should be open only at one end. Then the necessary ritual, consisting of placing one's hands on the boxes and conceiving certain hyper-dimensional lines and angles in one's mind for about five hours must be performed. 5 POW is sacrificed at this time. Then the boxes automatically drain half the creator's Magic points each day, until they have absorbed magic points equal to their total SIZ x 20. 1 Sanity point is lost for every full week of magic point drain. Once the necessary magic points have been taken, the boxes become operative.

Time Gate

Cost: variable POW
Casting time: one hour per POW spent

Deeper Version

The wizard is, through the use of diabolical symbols and chants, able to create multi-pathway Time Gates—thus one door may lead to more than one distant time or future. Only the caster knows which path leads to which time on entering the Gate. Those foolish enough to use the Gate unassisted by the caster will be unable to determine the correct path and could arrive at any of the times the Gate is keyed to (roll randomly). The process of creation remains the same.

Creates a gate to the future or to the past. The spell resembles the Create Gate spell but costs POW for the number of years travelled rather than the number of miles journeyed. Use the **Gate Creation and Travel Costs Table** and substitute distance in years for distance in miles.

The spell only yields a time approximate to that desired, though once such a Gate is created the exact interval between "now" and "then" remains the same.

View Gate

Cost: variable magic and Sanity points
Casting time: 3 rounds

When cast at a suspected Gate, this spell allows the caster and companions to see what, if anything, is on the other side of the Gate without going through it. The cost varies with the number of magic points needed to activate the Gate. It always costs 1 magic point and 1 Sanity point to cast the spell. Viewing is a variable cost, one-tenth of the Gate cost (round up fractions). Thus a Gate costing 7 magic points to pass through requires 2 magic points and 2 Sanity points to view through. The view lasts 1D6+1 rounds. The spell may be cast as often as the caster's magic points and Sanity points allow.

If there is something horrific to see, additional Sanity charges should be required for each viewer. Viewers may attempt appropriate skill rolls to learn where or when or what is being viewing.

Alternative names for Gate spells: *Rite of Seeing, (Behold) Doorway to Other Places, Ye Portal of Many Journeys. Arch of Time, Gateway to Things Long Past and Sights Unseen, The Wizard's Trap.*

Table XIII:
Gate Creation and Travel Costs

POW (Gate Creation)	Magic Points (Gate Travel)	Distance in miles/light years up to...
5	1	100 Miles
10	2	1,000 Miles
15	3	10,000 Miles
20	4	100,000 Miles
25	5	1,000,000 Miles
30	6	10,000,000 Miles
35	7	100,000,000 Miles
40	8	1,000,000,000 Miles
45	9	10,000,000,000 Miles
50	10	100,000,000,000 Miles
55	11	1,000,000,000,000 Miles
60	12	~ 1/2 light year
65	13	~ 5 light years
70	14	~ 50 light years
75	15	~ 500 light years
80	16	~ 5,000 light years
85	17	~ 50,000 light years
90	18	~ 500,000 light years
95	19	~ 5,000,000 light years
100	20	~ 50,000,000 light years

Table XIV: Gate Locations and Distances

Distance from Boston	Approx. furthest in miles/light years	POW (magic points) needed
Providence	40 miles	5 (1)
Peoria	1,000 Miles	10 (2)
Portland (Australia)	10,000 Miles	15 (3)
Empty Space	100,000 Miles	20 (4)
Moon	230,000 Miles	25 (5)
Mercury	140,000,000 Miles	40 (8)
Venus	160,000,000 Miles	40 (8)
Mars	250,000,000 Miles	40 (8)
Jupiter	600,000,000 Miles	40 (8)
Saturn	1,000,000,000 Miles	40 (8)
Uranus	1,900,000,000 Miles	45 (9)
Neptune	2,800,000,000 Miles	45 (9)
Yuggoth (Pluto)	4,600,000,000 Miles	45 (9)
Oort Cloud	9,000,000,000 Miles	45 (9)
Proxima Centauri	4.3 light years	65 (13)
Sirius	8.3 light years	70 (14)
Fomalhaut	~ 22 light years	70 (14)
Vega	~ 26 light years	70 (14)
Aldebaran	~ 50 light years	70 (14)
Celaeno	~ 400 light years	75 (15)
Far side of the Milky Way	~ 70,000 light years	90 (18)
Galaxy M31	~ 2,800,000, light years	95 (19)
Azathoth	~ 10 billion light years	105 (23)
Distant Quazar	~ 15 billion light years	105 (23)
1 astonomical unit	~93,000,000 miles	35 (7)
1 light year	~ 5,900,000,000,000 miles	60 (12)
1 parsec	3.26 light years	65 (13)

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of the enchanter's own POW must be sacrificed. From then on, when the dagger is used properly to sacrifice chosen victims in the presence of Nyarlathotep, the POW of the victim flows into the dagger, and from the dagger the POW can be sent to any convenient storage site—the caster or an inanimate object.

Enchant Whistle

Cost: variable POW; 1D4 Sanity points
Casting time: 1 day

Augments the caster's chance to Summon/Bind Byakhee. The spell enchants a whistle, which must be an alloy of silver and iron meteorite. For each point of POW sacrificed to the whistle, add 2 percentiles to the chance of successfully casting Summon/Bind Byakhee.

Enthrall Victim

Cost: 2 magic points; 1D6 Sanity points
Casting time: 1 round

The caster must be able to speak calmly with the target before the spell can take effect. After a round or so of talking, an opposed POW roll must be made between the caster and target on 1D100. If overcome, the victim stands struck, numb and dumb, until relieved from the trance by physical assault or some similarly shocking event. If the caster fails to overcome the target, he or she may try the spell the following round.

Alternative names: *Strike Dumb, The Silver Beguiling Tongue.*

Evil Eye

Cost: 10 magic points; 1D4 Sanity points
Casting time: 1 round

Casting this spell causes a victim to suffer from bad luck. While the target must be within sight of the caster, the victim will not necessarily sense the Evil Eye spell's influence, but is likely to feel an odd chill or unease when the Evil Eye is cast.

With a successful casting, the victim's chance for a Luck roll is halved*. *Neither can the victim spend or gain luck points if the Optional Luck Rule is being used.

The victim must apply one penalty die to all characteristic rolls, and his or her guns jam on every roll of 75% or higher. The chances for Summon/Bind spells are halved. The effects continue until the next sunrise, until the caster removes the spell, until the caster is found and blooded (hit hard enough to bleed), or until the victim dies.

Alternative names: *Ye Rite of Ill Fortune, Dark Curse, Witches' Hex.*

Fist of Yog-Sothoth

Cost: variable magic points; 1D6 Sanity points
Casting time: Instantaneous

The caster causes a massive, invisible force to hit a single target. The caster must be able to see the target.

Each magic point invested in the spell yields 2D10 STR of force. For every 30 feet of distance that the caster stands from the target (after the first thirty feet), the caster must spend an additional magic point.

When the target is struck (if a living thing), an opposed roll must be made using the spell's STR versus the target's CON. If successful, the target is knocked unconscious. Whether or not the target is left unconscious, the target is always pushed away from the caster for a distance in feet equal to the STR of the blow minus the target's SIZ.

The spell can be used against the STR of inanimate objects such as doors or walls. Results may be obvious, but sometimes Keepers will have to determine these cases.

For example: The caster spends 5 magic points to hit an investigator 50 feet away. 1 magic point is spent on the range. The other 4 generate a STR of 8D10 that are rolled for a result of 57. The investigator fails a Hard CON roll (since the spells STR is over 50) and so they are knocked unconscious. The investigator has a SIZ of 45 and is bowled back 12 feet by the impact.

Alternative names: *Channel the Strength of the Opener of the Way, Smite Down Thine Enemy, The Hideous Blast of the Foul One.*

Flesh Ward

Cost: variable magic points; 1D4 Sanity points
Casting time: 5 rounds

Grants protection against physical attack. Each magic point spent gives the caster (or the chosen target) 1D6 points of armor against non-magical attacks. This protection wears off as it blocks damage. For example, if a character had 12 points of Flesh Ward as armor and was hit for 8 points of damage, the Flesh Ward would be reduced to 4 points, yet he or she would take no damage. The spell lasts 24 hours or until the protection is used up.

Once cast, the spell may not be reinforced with further magic points, nor recast until the old spell's protection has been used up.

Alternative names: *Protect Thee from Mighty Blows, Armour of the Will, Blood Shield.*

Green Decay

Cost: 15 magic points; 10 POW; 2D8 Sanity points
Casting time: 1 day

A curse that turns an individual into a green pile of mold. A day must be spent focusing energy upon the intended target of the spell and reciting an incantation to Gla'aki. In the next 24 hours the caster must personally give a green leaf to the target. At dawn on the following day, for the spell to take effect, an opposed POW roll must be made between the caster and target on 1D100. If the target fails the green decay has begun.

Over the next seven days the target effectively turns into a green mold. At first green blotches appear on the skin. These then begin to grow mold-like hairs. As the days progress, more and more of the victim's skin grows green and the skin rots. In tandem, the victim's organs also rot. By the sixth day the victim's mental facilities rapidly deteriorate and movement becomes impossible. The only known cure is to find and kill the caster, which reverses the spell's effects.

The only known written transcriptions of this hideous spell are within the *Book of Eibon* and the *Revelations of Gla'aki*.

Alternative names: *The Creeping Mold, Ye Rotting Awfulness.*

Implant Fear

Cost: 12 magic points; 1D6 Sanity points
Casting time: Instantaneous

This spell causes soul-chilling dread, breaking the target's concentration and disrupting his or her actions. The caster must be able to see and point a finger at the target while invoking a curse.

The sudden unnerving costs the target 0/1D6 Sanity points and they feel compelled to retreat to a safe place—anywhere the person would normally feel safe and secure.

Alternative names: *Finger of Doom, Eibon's Jinx, The Evil Eye.*

Melt Flesh

Cost (dead flesh): 1 magic point per 15 SIZ of dead flesh; 1D4 Sanity points
Cost (living flesh): 5 magic points per 15 SIZ of living flesh; 1D6 Sanity points
Casting time: 5 rounds

This devilish spell heats flesh (dead or living) to its melting point in one round. If used on animate flesh, the cost is substantially higher to the caster in magic points. The victim's flesh is melted causing horrific disfigurement (1D4 damage per 15 SIZ points affected). In certain cases, such as where the face is targeted, the victim may become blind or lose the ability to hear, and possibly suffocate unless air vents can be quickly created. Seeing human flesh melt off human bones costs 1/1D6 Sanity points.

Alternative names: *Rite of the Dissolution, Liquefy Skin.*

Mental Suggestion

Cost: variable magic points and Sanity points
Casting time: 3 rounds

The caster can command any being with human blood in its veins. A single target, who is visible to the unaided eye of the sorcerer, is affected. The victim carries out all that is commanded by the caster, even to self-destruction. The spell also works against Lengites, deep one hybrids, ghoul changelings, Little People, serpent folk and deep ones who have interbred with humans, but doesn't work on nonhuman entities such as shantaks or dimensional shamblers.

The caster intones the spell and relates the suggestion to the target. For the spell to take effect the caster must succeed in an opposed POW roll with the target. Extreme suggestions involving death or great harm require a second opposed POW roll just before the suggestion is implemented.

The cost for the spell varies with the suggestion. For ordinary unthreatening suggestions (drop your sword, hand over your money and leave, etc.), the cost is 5 magic points and 1D3 Sanity points. Riskier suggestions, but not ones antithetical to the target (go to Dunwich, set fire to a building, etc.), cost 10 magic points and 2D3 Sanity points. Dangerous or suicidal suggestions (kill a companion, kidnap the President, etc.) cost 15 magic points and 3D3 Sanity points.

If used on an investigator the effects lasts for 1 round for each point of INT the caster possesses. If the INT of the investigator is higher than that of the caster, the caster must win another POW roll every 10 rounds. When the caster fails the spell is broken.

Alternative names: *Domination of the Will, Master and Servant, Bend Quarry to Thy Power, Mesmerise, Bend Will, Shake Resolve, Govern Mind, Implant Suggestion.*

Mindblast

Cost: 10 magic points; 1D3 Sanity points
Casting time: Instantaneous

The victim of this spell suffers a terrible mental assault, causing the loss of 5 Sanity points and inducing temporary insanity. For the spell to take effect the caster must succeed in an opposed POW roll with the target.

The target is affected as per the rules for temporary insanity, beginning with a bout of madness, and may continue to suffer from flashbacks and/or nightmares for days following.

Alternative names: *Curse of Enfeeblement, Wave of Doom, Abyss of the Mind's Eye.*

Mind Exchange

Cost: 10+1D6 magic points; 1D3 Sanity points
Casting time: 1 hour

Allows the caster to trade minds with another individual. The caster loses 1D3 Sanity points and must expend magic points equal to one-fifth of the target's POW the first time the spell is cast. Thereafter, the cost goes down 1 magic point per casting until it reaches 1, where it remains. The Sanity point cost does not decrease.

The target must know the spell caster and love or strongly favor him or her. If that affection is somehow lost, the exchange can no longer occur. Fresh affection renews the chance. Upon arriving in another's body, the target loses a minimum of 1/1D3 Sanity points.

This spell can be cast at any range. For the spell to take effect the caster must succeed in an opposed POW roll with the target, until the magic point cost for casting the spell has been reduced to 1, when an opposed POW roll is no longer required and the caster can transfer at will, using only a strong mental effort.

The spell caster cannot initially stay more than a few minutes inside the target's body, but progressively is able to longer and longer. Once the cost for transfer is 1 magic point, he or she can stay there indefinitely.

Alternative names: *Vice Versa Incantation, Rite of Exchange, The Cloak of Another's Flesh.*

Mind Transfer

Cost: 10 magic points; 1D10 Sanity points
Casting time: 5 rounds or more

A powerful spell allowing the caster to permanently trade minds with a target, perhaps to attain longer life at the target's expense.

For the spell to take effect the caster must succeed in an opposed POW roll with the target. With success, the caster loses 1D10 Sanity points and the victim loses 1D20 Sanity points. If the exchange fails, the caster must immediately cast the spell again (losing 10 more magic points) or his or her soul dissipates into eternity. Once the transfer is begun, it cannot be broken off.

A successful casting means that the caster has permanently taken control of the target's body. The caster's previous body is now a hollow, dead thing. As for the mind of the target, conjecture suggests that it is expelled from the body and thus dies; however some hint that it remains inside its own body, subservient to the caster's mind and locked in a permanent state of horrific madness.

Deeper Version

Wizards, fearful of death or eager to ensure longevity, may prepare the Mind Transfer spell many years in advance of its casting. Such preparations usually concern some personal item (such as a portrait or diary), wherein the spell is keyed, awaiting the right conditions for it to come to fruition. Often the key is some future descendant of the caster who unknowingly activates the spell.

Mirror of Tarkhun Atep

Cost: 5 magic points; 1 Sanity point
Casting time: half a day

As a harassment or warning, the caster is able to project his or her image onto the surface of a mirror, or mirroring surface, that is being gazed into by the caster's intended victim.

The victim can be anywhere on Earth. The caster needs a mirror large enough to reflect his or her head and neck. Gazing into this mirror and keeping an image of the target in mind, he or she utters the short incantation and waits. When the target next looks into a darkened window, a mirror, or any other reflective surface, an image of the caster begins to form. If the caster tires before the target looks into a mirror, that loss of attention breaks the spell.

Sometimes the mirror image of the caster is looking directly into the eyes of the victim. At other times the caster is seen standing directly behind the victim in the reflection. If the victim wears glasses, images reflected from the lenses may even be resolved. The target can hear words and short phrases uttered by the caster. The caster can see through his or her mirror as well, and see the target and the target's surroundings.

Alternative names: *The Silvery Warning, Reflection of Hate, The All-Seeing Eye.*

Powder of Ibn-Ghazi

Cost: 1 magic point per dose
Casting time: 2 days' preparation, 1 round to apply

> *Those without the telescope saw only an instant's flash of grey cloud—a cloud about the size of a moderately large building—near the top of the mountain. Curtis, who held the instrument, dropped it with a piercing shriek into the ankle-deep mud of the road. He reeled, and would have crumpled to the ground had not two or three others seized and steadied him. All he could do was moan half-inaudibly.*
>
> —H.P. Lovecraft, *The Dunwich Horror*

This spell makes visible magically invisible things by blowing the powder against or over the invisible thing. The powder must be compounded carefully, according to exacting instructions, and involves three special ingredients and the sacrifice of 1 magic point per dose. A dose is one application of the powder. The Keeper determines the special ingredients.

The powder is either blown from a tube or thrown over the target. The thing that is dusted stays visible for no more than ten heartbeats.

That which could be made visible includes the magical lines extending from a place enchanted for the Calling of a Mythos deity, the aura around a Gate, or a creature that is normally invisible, such as a star vampire. Using the powder costs no Sanity points, but seeing what it exposes may.

Alternative names: *Dust of Seeing, Witness of the Unseen, Compound of Perception.*

Prinn's Crux Ansata

Cost: 25 POW; 1D6 Sanity points
Casting time: variable days

This spell creates an ankh (looped cross) that can temporarily or permanently banish individual Mythos creatures. The object must be an ankh made of an unalloyed metal—pure copper, iron, silver, gold, or lead would be the easiest metals to find and to form. For 20 minus a number of days equal to one-fifth of the caster's INT, the caster performs episodic rites and sacrifices, and then sacrifices the necessary POW and Sanity points to enchant the ankh.

To combat the Mythos, the caster intones a chant for three rounds and expends any number of magic points. Companions of the caster may contribute 1 magic point each; in token of the 25 POW already sacrificed, the caster adds 5 free magic points as well. For the spell to take effect the caster must succeed in an opposed POW roll with the target. If a number of magic points equal to or greater than one-fifth of target's POW are spent, the caster gains a bonus die on the opposed POW roll. In addition, the limitation of affecting beings of higher POW is increased, so that the caster may challenge a being with POW equal to his or hers plus 200.

Any person who knows the chant may wield the ankh and attempt to banish a creature, but does not get the five magic-point increase granted to the original caster. If the ankh-wielder and companions overcome the creature, it is dispelled to its home plane. If they fail to dispel the thing, it attacks the ankh-wielder first before turning its attention to others present.

Alternative names: *Sigil of Banishment, The Icon of Expulsion.*

Red Sign of Shudde M'ell

Cost: 3 magic points; 1D8 Sanity points; 1 hit point per round
Casting time: 1 round

An awful spell that causes one or several victims to die horribly. The caster inscribes in the air the dreaded sign of Shudde M'ell, while speaking words of power. When formed correctly, a dull red symbol glows in the air as the caster's finger describes it. The sign's malevolent effects manifest the round after its creation. Once formed, the sign must be maintained by concentration and the expenditure of 3 more magic points each additional round.

All those within 10 yards of the sign lose 1D3 hit points per round as their bodies quake and spasm, and their internal organs and blood vessels convulse. Those further than 10 yards but nearer than 30 yards lose 1 hit point each round. Those further than 30 yards take no damage.

It is possible to escape the sign's effect by crawling behind a stout wall or other opaque barrier. The caster must stand next to the sign and concentrate. The caster loses 1 hit point each round because of their proximity to the sign.

Alternative names: *The Red Sign, The Mark of Fiery Pain.*

Deeper Version

The caster may empower the red sign further by investing 5 POW into its creation. This done, the sign causes 1D6 hit points loss per round to those within 10 yards and 2 hit points loss to those within 30 yards.

Alternatively, the caster may elect to cause the sign to expel its dark energy in a single blast. The caster creates the sign as usual and invests it with 10 POW. On 1D4 rounds following, the sign will explode in blaze of red light causing 2D8 damage to everything within 50 yards (including the caster).

Resurrection

Cost: 3 magic points; 1D10 Sanity points
Casting time: 1 or 2 rounds

> *He turned from the inscriptions to face the room with its bizarre contents, and saw that the kylix on the floor, in which the ominous efflorescent powder had lain, was giving forth a cloud of thick, greenish-black vapour of surprising volume and opacity.*
>
> —H.P. Lovecraft, *The Case of Charles Dexter Ward*

The spell reduces a corpse to its essential salts and compounds, a bluish-grey powder, or reverses the process to yield ultimately the form and soul of the deceased. A complete corpse is necessary.

Being Resurrected in this manner costs the victim 1D20 Sanity points.

If only part of the ashy powder is available for the spell, the sorcerer gets “onlie the liveliest awfullness” from what’s then made flesh. But the successfully resurrected need not be all in one piece—as long as the coffin is intact and sufficient care is taken to scrape together all the fragments and dust within, the spell succeeds.

Reciting the spell backward returns the resurrected entity to dust and likewise requires the expenditure of 3 magic points and 1D10 Sanity points. The dust can be retained or thrown away. For the spell to take effect the caster must succeed in an opposed POW roll with the target. If the caster wins, the victim returns to dust. If the victim wins, it may try to prevent the caster from reciting the spell again. Reciting the spell backward takes two rounds. In *The Case of Charles Dexter Ward*, many of those resurrected were interrogated and tortured to reveal secrets of the past.

Alternative names: *The Rite of Knowledge Long Lost, Recrudance, Rite of Salts.*

Shrivelling

Cost: Variable magic points; Sanity points
Casting time: Instantaneous

A powerful offensive spell causing physical injury to a target. The caster invests as many magic points as desired and that number halved in Sanity points. For the spell to take effect the caster must succeed in an opposed POW roll with the target. If successful, the target is subjected to a sudden and terrifying blast of energy, causing flesh to blacken and wither. The target loses 1 hit point per magic point invested in the spell.

Alternative names: *Shriving, The Withering Blast of Death, The Black Words.*

Deeper Version

Calling up the powerful energies of the Mythos is one thing; shaping them through understanding and comprehension is another. Casters are able to inflict Resurrection without the need for a POW roll. In addition, the caster may elect to induce further mental terror for the victim; while reeling from the energy blast, the target believes that he or she is being assaulted by horrific Mythos entities, causing 1/1D6 Sanity loss.

Song of Hastur

Cost: 1D4 magic points per round; 1D4 Sanity points per round
Casting time: 3 rounds before it begins to take effect

A hideous wailing ululation by the caster causes the skin and flesh of the chosen victim to bubble and fester into pestilent blobs.

The target must be visible to the caster. Though everyone can hear the song, the spell affects only the person chosen as target. This spell will not work except at night and only if the star Aldebaran is visible. A roll equal to or under the caster’s POW must be made to sing the correct alien melody.

Successfully cast, the spell causes the target 1D6 hit points damage per round the spell is active. After every two rounds, scarring reduces the victim’s APP by 3D10. After every four rounds, internal ruptures lower the victim’s CON by 3D10. When the victim’s CON reaches 0 or death occurs from hit point loss, the body swells up and bursts with a sickening—pop!—as steamy gore spills onto the floor.

The song can be used defensively, to guard against another caster of this spell. Successful opposing castings neutralize each other.

Alternative names: *The King's Cry, Music of the Court in Yellow, Bring Forth the Festering Boil of Great Agony and Torment.*

Deeper Version

The clarity of understanding and tuning to the mysteries of Hastur allow the caster to comprehend the secrets of Hali and the necessary alignments of Aldebaran in space and time. Thus the spell may be cast when Aldebaran is not visible in the night sky.

In addition, the caster may weave an echo of the song into a piece of yellow cloth taken from the court of the King in Yellow. Investing 20 magic points into the pale material means that the next person to touch the cloth suffers the effects of the spell for 10 rounds—the victim may attempt to roll equal to or below half their POW each round, with success ending the spell's effects.

Summoning Spells

Cost: variable magic points; 1D4 Sanity points
Casting time: 5 minutes per magic point spent, binding takes 1 round.

Such spells concern themselves with alien races and attendants, those monsters that commonly serve greater monsters or wizards. The general procedures for these spells are the same, but conditions may vary from spell to spell. Knowing one such spell is of no use whatsoever in attempting to cast another. Unless the Keeper wishes otherwise, the summon and the bind portions of each spell are learned together. Foolish is the impatient wizard who only learns to summon and not to bind.

With the exception of Summon/Bind Servitor of the Outer Gods, these spells require the sacrifice of 1 magic point per 10 percentiles chance for success. For example, 3 magic points gives a 30% chance for the spell to succeed. In general, for each magic point spent, the caster must spend five minutes chanting—the greater the chance for success, the longer the spell takes to cast. A result of 96-100 is always a failure—a rolled result of 100 should always have bad consequences for the wizard concerned.

The caster also loses 1D4 Sanity points per spell cast, whether the spell succeeds or not.

If a success, one being appears per spell, 2D10 game minutes after the chant concludes. The thing appearing may also require a Sanity loss to see it.

As the Keeper wishes, the thing arrives bound or the Keeper may ask that the caster make an opposed POW roll versus the summoned being. With a success, the thing is bound; with a failure, it attacks the caster and then returns from whence it came. Bound, the thing must obey one order by the caster, even to attacking its own kind, after which it is freed and returns from whence it came.

Form of the Command

The caster's command to the thing must be specific and limited in duration: "protect me from harm forever," would not be a valid command; however, "slay that man in the corner," would be. The thing is bound to the caster until it fulfills a command (a bound thing without a command soon finds a way to leave). Orders might include carrying someone somewhere, presiding at some ceremony, being especially docile while being examined by a group of professors, appearing somewhere as a warning to those assembled—whatever can be imagined.

Keep commands simple. The best rule of thumb is that a command have no more words than one-fifth of the thing's INT. Simple gestures such as pointing will be understood. Assume that the thing is always able to understand a straightforward command, whether spoken in English or Urdu. See also Separate Binding, below.

Summon Byakhee: a whistle must be blown during the chant. This spell is active only on nights when Aldebaran is above the horizon (October through March are the best months). The summoned byakhee will flap down out of the sky, still icy from its travels through space.

If the whistle is enchanted, each point of POW in its enchantment adds 2 percentiles to the chance for success. Such a whistle may be used again and again.

Alternative names: *Call into Service Thy Steed, The Melody that brings the Journeyed.*

Summon Dark Young: brings present a single dark young. A beast of at least SIZ 40 must be sacrificed. The summoner needs a knife to make certain ritual cuts in dispatching the victim. Cast this spell outdoors, in a wood, during the dark of the moon. A dark young will stalk out of the shadows after the summoning.

Alternative names: *Envoke the Darke of the Forest, Knife Ritual of the Bleeding Bark.*

Summon Dimensional Shambler: a single dimensional shambler gradually assembles itself out of thin air. The spell requires a dagger made from any pure metal such as copper or iron. Alloys such as brass will not work. If the dagger is enchanted, the chance for success also rises by 2 percentiles per point of POW in the dagger. This spell may be cast day or night. One authority has written that shamblers are more easily confused in bright sunlight.

Alternative names: *Recitation to Bring the Wanderer, The Song of Copper.*

Summon Fire Vampire: causes one fire vampire to swoop down from the sky like a skittering star. A bonfire or other source of flame is required. The spell may be cast only at night when the star Fomalhaut is above the horizon (September through November are the best times in moderately northern latitudes).

Alternative names: *Conjure the Glittering Ones, The Autumnal Call of Living Fire.*

Summon Hunting Horror: A single horror appears head-first, as though entering through a hole in the air. This spell may be cast only at night in the open air. If no alternate sacrifice has been prepared for the binding (see **Separate Binding** below), it takes the caster and vanishes

Alternative names: *Petition the Feasting Teeth, Utterances That Bring Forth the Twisting Devils.*

Summon Nightgaunt: A nearly silent swoosh of air comes, and then the single ghastly form of the blank-faced flying horror appears. To summon, a stone emblazoned with the cryptic Elder Sign must be present, but the stone itself need not be star-shaped. The spell can be cast only at night when there is no moon.

Alternative names: *The Whispered Words of the Faceless Men, Conjure the Winged Shadow.*

Summon Servitor Of The Outer Gods: A single servitor arrives amid haunting echoes of insane piping. The magic point cost is triple that of the standard summoning spell; for each three magic points sacrificed, increase the chance for a successful cast by 10 percentiles; a result of 96-100 is always a failure. Each cast of this spell also costs 3D4 Sanity points. A flute is also needed to cast this spell; if the flute is enchanted, it increases the chance for the spell's success by 2 percentiles per point of POW within the flute. Cultists cast this spell anywhere and at any time that is especially unhallowed—typical nights would be Midsummer's Eve, Samhain, and Walpurgis Night.

Alternative names: *The Ritual Symphony of the Indescribable Ones, Recitation of the Maddening Piping.*

Summon Star Vampire: curious rustling sounds are heard once this invisible thing lurks near. The caster also needs a book in which are written or inscribed the words of the spell. If the book is enchanted, the chance for success is increased by 2 percentiles per point of POW within the book. This spell can be cast only at night under a cloudless sky. The creature is invisible save when its veins fill with blood from some visible creature.

Alternative names: *The Night Call of the Feasting Death, Chant of the Bloody Letters.*

Separate Binding

Cost: 1 Sanity point
Casting time: 1 round

Binding and Summoning are two sides of the same coin. Sometimes they are learned as one spell, sometimes not. At the Keeper's discretion the effects may be combined or two separate rolls might be asked for, one to summon and a second to bind.

If a monster arrives unbound or is come upon unexpectedly, it may be bound on the spot. The caster must know the Summon/Bind spell for that type of thing and must spend a round chanting before the thing can be bound. For the spell to take effect the caster must succeed in an opposed POW roll with the target. Each cast of the binding costs 1 Sanity point and variable magic points. A binding works on only one creature at a time. One option open to the caster is to invest a number of magic points equal to one-fifth of the summoned creature's POW to gain a bonus die on the opposed POW roll to bind the monster (of course, the caster will not know the POW of the creature, thus must take a gamble on how many magic points to sacrifice).

An attacking creature cannot be bound by the person it is fighting; however, it could be bound by a person able to hold back from the fray. A creature presently bound cannot be re-bound until its present command is completed. A creature to be bound must be visible to the caster and within 100 yards. Binding requires an opposed roll and opposed rolls cannot be pushed; if the opposed roll is failed, the caster is in trouble!

Bind Byakhee: If an enchanted whistle is used, the caster gains a bonus die on the opposed POW roll. Such a whistle may be used again and again.

Alternative names: *Obligation of the Steed, Compel the Journeyed.*

Bind Dark Young: If the caster uses an enchanted knife to kill their victim with certain ritual cuts they gain a bonus die to the opposed POW roll.

Alternative names: *Entrance the Heart Wood, Command the Forest for Thy Bidding.*

Bind Dimensional Shambler: If the caster possesses an enchanted dagger made from any pure metal such as copper or iron they gain one bonus to the opposed POW roll A second bonus die may be gained if the Dimensional Shambler is exposed to bright sunlight.

Alternative names: *The Copper Binding, Entrapment of the Searing Light.*

Bind Fire Vampire: If the caster stands within a bonfire they gain one bonus die to the opposed POW roll. How the flames are resisted is up to the caster.

Alternative names: *Annexation of the Fiery Devil, Authority of the Blazing Tongue.*

Bind Hunting Horror: The blood sacrifice of a sentient being is needed. The caster does not perform the sacrifice—the hunting horror seizes the sacrifice. The caster must succeed in an opposed POW roll to bind the Horror.

Alternative names: *Tie The Twisting Fear to Thy Will, Deed of Murder.*

Bind Nightgaunt: If the caster has a stone emblazoned with the cryptic Elder Sign they gain one bonus on the opposed POW roll.

Alternative names: *Mastery of the Faceless Ones, The Elder Token by which They will Know You.*

Bind Servitor Of The Outer Gods: If the caster possesses an enchanted flute they gain one bonus die to bind the Servitor.

Alternative names: *The Secret Note of Command, Pact of Wittering Madness.*

Bind Star Vampire: If the caster possesses an enchanted book containing the spell they gain one bonus die on the opposed POW roll.

Alternative names: *Vow of the Bloody Accord, The Ungodly Promise.*

Voorish Sign

Cost: 1 magic point; 1 Sanity point
Casting time: 1 round

> *They from outside will help, but they cannot take body without human blood. That upstairs looks it will have the right cast. I can see it a little when I make the Voorish sign.*
>
> —H.P. Lovecraft, *The Dunwich Horror*

An ancient and powerful hand gesture used by wizards that benefits the casting of other spells. It may lessen the cost, reduce the casting time or increase the effect a little, depending on the spell in question.

Voorish Sign is also rumored to temporarily ward against Mythos monsters—such creatures are wary of the sign and may hold off an attack until the wizard's intentions are known.

Alternative names: *Sign of Power, Cunninge Pass.*

Warding

Cost: 1 magic point per stone
Casting time: 5 rounds

A number of ordinary white stones are placed on the ground as the caster pleases, except that each must be within a yard of each of the others. When cast, a shimmering heat haze can be seen over the stones. Thereafter if any stone is moved, the caster will be aware of the fact, even if asleep until then. Once this has occurred, the spell is broken.

Alternative names: *Stones of Safekeeping, Leave Thy Burden to the Rock, Circle of Protection.*

Wave of Oblivion

Cost: 30 magic points; 1D8 Sanity points
Casting time: 1 hour

A mighty spell that causes a powerful ocean wave to smash down at the caster's direction. The caster must be able to see the intended target and sufficient quantities of salt water must be present to create the wave. The caster stands in the water to cast the spell.

The wave volume is 3,000 cubic feet, enough to swamp or capsize a small sloop. Needless to say, people swallowed up by such waves vanish forever below the surface.

Others can contribute magic points to the spell to create vast waves capable of sinking ocean liners, battleships, or Manhattan Island. Those knowing the spell can contribute as many magic points as desired and must expend 1D8 Sanity points. Those who do not know the spell can contribute 1 magic point each. At a minimum of 30 magic points, the wave is ten feet long, ten feet wide and thirty feet high. Each additional magic point adds a foot to the length and width of the wave.

Alternative names: *Song of the Ocean's Fist, The Salt Gift, Ye Watery Doom.*

Wither Limb

Cost: 8 magic points; 1D6 Sanity points
Casting time: Instantaneous

A terrifying spell designed to torment and cause permanent damage to a target. The caster must be within 10 yards of the target. For the spell to take effect the caster must succeed in an opposed POW roll with the target. If successful, the caster nominates an arm or leg. The said appendage rapidly and painfully withers and shrivels, causing 1D8 hit points of damage and a permanent loss of 2D10 CON. The victim loses 1D4/1D8 Sanity points.

Alternative names: *The Song of Pain, Shrivel Thy Enemy, The Wasting Burn.*

Words of Power

Cost: 3+ magic points; 1D6 Sanity points
Casting time: 10+ minutes

The caster creates an intense bond with a large group of listeners. The caster must speak extemporaneously and seemingly from the heart, maintaining the audience's attention. For each ten minutes of speech, the caster must expend 3 magic points and make a successful communication roll as the Keeper thinks appropriate (Charm or Persuade), or the speech ends indecisively and in confusion. At the end of a successful speech, the audience thoroughly believes what has been said for 1D3 days.

Alternative names: *Sekhmenkenhep's Words, Beguile the Unrighteous, Mastery of the Mob.*

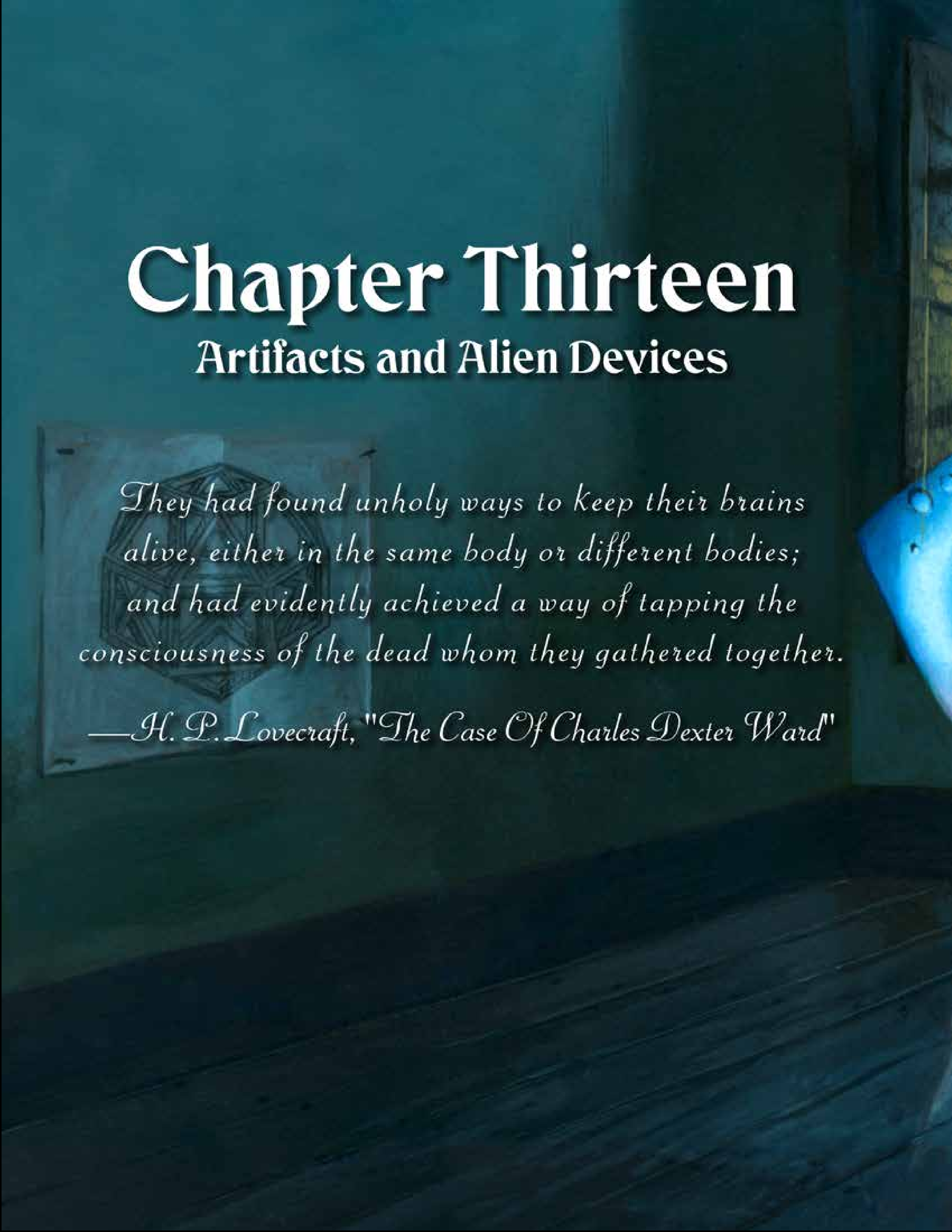
Wrack

Cost: 3 magic points; 1 Sanity point
Casting time: 1 round

This spell will temporarily incapacitate a single target who is within 10 yards of the caster. For the spell to take effect the caster must succeed in an opposed POW roll with the target. Intense, wracking pains seize the target, the face and hands blister and drip fluid, and the eyes cloud with blood and become temporarily sightless. The target is rendered completely helpless during the period of the spell's effect.

The effect lasts 1D6 rounds, after which sight returns. In 3D10 minutes, the target fully recovers and can resume normal activity. Traces of physical corruption fade quickly and in 24 hours only faint blemishes can be seen on the skin. Each such experience costs the target 1/1D6+1 Sanity points.

Alternative names: *Woeful Agony of the Wretched, The Festering Blindness of the Seven Hells, Rend Enemy.*



Chapter Thirteen

Artifacts and Alien Devices

> *They had found unholy ways to keep their brains alive, either in the same body or different bodies; and had evidently achieved a way of tapping the consciousness of the dead whom they gathered together.*
>
> *—H. P. Lovecraft, "The Case Of Charles Dexter Ward"*

Although most investigators tend to see creatures of the Mythos as little more than malignant monsters, in truth many of them have vibrant and technologically advanced societies. Advanced races such as the elder things, mi-go, serpent people, and Yithians all possess the ability to construct and utilize technology in the pursuit of their agendas.

Mythos races, human cultists, and wizards may occasionally have access to ancient and otherworldly artifacts as well as to scientific marvels. A selection of technology and arcane artifacts follows.

Most humans would be unable to tell the difference between a piece of advanced scientific equipment and a magical Mythos artifact, as both are essentially beyond mankind's level of comprehension and ability to reproduce. Indeed, what mankind may consider to be high magic could well be technological in nature, and vice versa.

Mi-Go

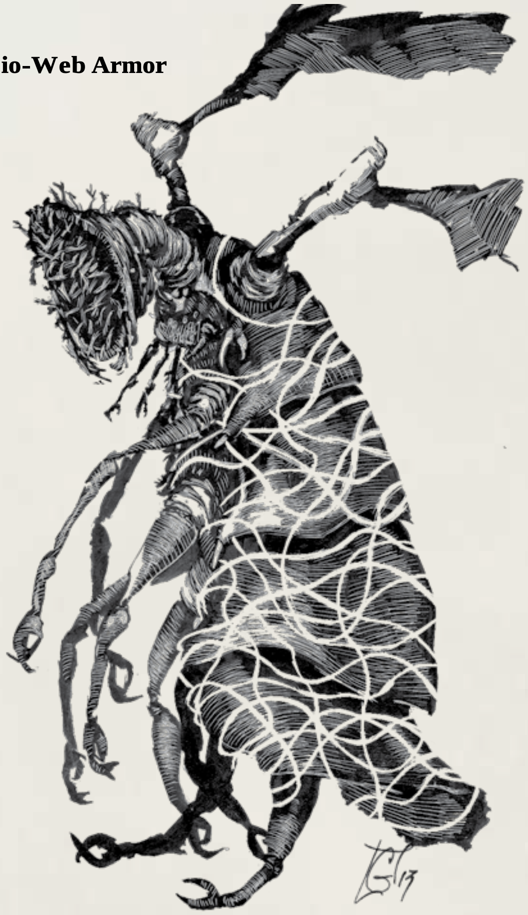
Not only are the mi-go technologically advanced (several hundred years beyond that of Earth), but they also are eager to use it; technology is very much part of their daily life. The mi-go originally came to Earth to steal certain minerals they could not find on their own worlds. Thus, most technology that the mi-go have brought to Earth relates to mining or to war.

The mi-go also touch upon the edges of the dark technology of the Mythos Gods, perhaps more so than any other Mythos race. They created Ghadamon, a larval Great Old One, from a Seed of Azathoth; they formed the Shining Trapezohedron, which has a peculiar power over an aspect of Nyarlathotep; and they constructed a network of magical gates which tie together many of their outposts.

The longevity of their stay on Earth to perform experiments on and study Earth's life forms would suggest the possibility of more arcane technology existing in hidden mi-go outposts. Mi-go advanced knowledge of medical and surgical techniques must be noted. They are able to remove a human brain from its body and preserve it for thousands of years, totally functional. In addition they can create authentic-looking biological automatons and engage in many surgical techniques that humans would consider miraculous.

Wherever such technology resides, the mi-go guard it jealously and will pursue anyone foolish enough to steal it away.

Bio-Web Armor



Bio-Web Armor

Used by: *Mi-go*

In dangerous situations, mi-go typically don these webs of semi-luminous green slime. The harnesses provides 8 points of armor against blows, flame, electricity, etc.

Humans may wear these bio-webs, but take 1 point of damage as hair and flesh is ripped away each time the armor is removed. A bio-web will slowly degrade because humans do not exude the proper nutrient solutions to care for it.

Each time it is worn by a human, a bio-web decreases in protection by one point. When no armor points remain, the armor disintegrates into a steaming, sticky pool of viscous matter. Whether there are significant side effects to wearing this armor is unknown.

Black Lotus Powder

Used by: *Serpent people*

A mind-bending psychedelic, also known as "black stygian," used by serpent people as a means of torture to extract information. In minute quantities the lotus powder is a mild hallucinogen, equivalent to magic mushrooms; however in larger doses the drug may reduce those taking it to insane, driveling idiots.

The drug can be administered either by injection (the powder when heated turns to liquid) or by inhalation (the black smoke given-off smells like burnt toffee). If more than the usual (recreational) dose is administered, the victim immediately begins to hallucinate for 1D6 minutes per dose. The visions are totally immersive and horrifying, granting insights into the unspeakable knowledge of the Mythos—some serpent men claim that it is like looking into the very face of Azathoth. 1D4 Sanity points are lost per minute the drug is active. During this period, the victim is highly susceptible to questioning, readily revealing information and close-kept secrets. Towards the end, the victim's body goes into spasm until collapsing into unconsciousness for 1D10 hours. It is not uncommon for the victim to wake up totally insane.

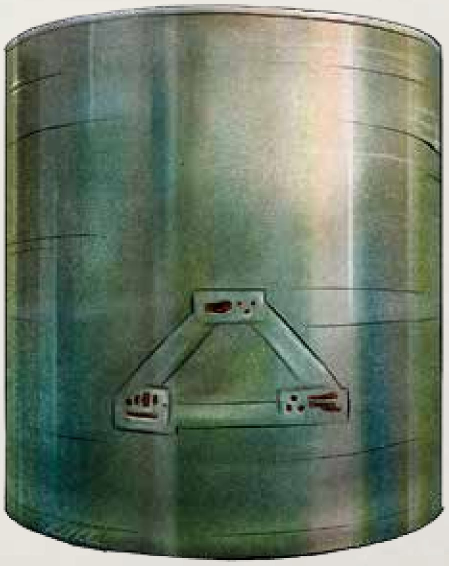
Accounts suggest that the black lotus flower was rare even in the time of famed Valusia and today it is thought the infamous plant is long extinct. However, from time to time, ancient vials and jars have been uncovered containing quantities of black stygian powder. It is unknown, yet presumable, that modern science might be able to analyze the powder's compounds and recreate them.

Brain Cylinder

Used by: *Mi-go*
These shiny cylinders are used to preserve extracted brains. Lovecraft described them as, "a foot high and somewhat less in diameter, with three curious sockets set in an isosceles triangle over the front convex surface."

Each cylinder is filled with a nutrient solution that sustains the brain within. Three accessory machines—a tall rig with twin lenses mounted on front, a box with vacuum-tubes and a sounding board, and a small box with a metal disc on top—comprise the mi-go sensing apparatus. These machines, when connected to the proper sockets, provide the brain with the faculties of sight, speech, and hearing. The mi-go, not possessed of human senses, have done their best; however it is but an approximation of sound and vision. All visual input is grainy, of low general resolution and the audio is flat, like that of a monaural phonograph. Speech, with all its nuances of inflection and emotion, is utterly lost on the fungi. The speech machine talks with a mechanical, monotone voice, devoid of emotion. When the sensory machines are disconnected or deactivated, the encased brain falls into a semi-insane sleep state filled with strange dreams and hallucinations.

Every month a human brain is enclosed within a cylinder, the brain must roll under or equal to its INT. If successful, the brain remembers it is stuck inside a tin can and loses 1D3 Sanity points.



Brain Cylinder

Carotid Toxin

Used by: *Serpent people*
A rare poison that causes a slow degeneration of the carotid arteries. The toxin slowly eats away at the carotid arteries, causing massive internal bleeding and almost inevitable death.

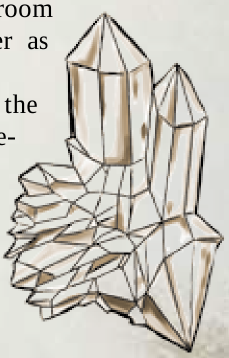
The effect of the poison takes a number of days equal to one-fifth of the victim's CON. After this period an Extreme CON roll must be made, otherwise the imbiber suffers an agonizing death over the course of 1D3 days. If the CON roll is successful, the imbiber becomes extremely sick for 1D6 days as the poison is fought off, with most needing to be confined to bed. No doctor will find evidence of disease. During this period, STR and CON temporarily drop to 10—the victim is utterly exhausted and suffers from terrifying hallucinations. Thereafter, the victim regains 1D10 points of STR and CON per day until fully recovered.

Crystal of the Elder Things

Used by: *Elder things*
Large crystalline storage containers constructed to harness the power needed to bind shoggoths to elder thing will. These crystals store magic points. The smallest shards might store 5 magic points and the largest 100. A caster can draw some or all of the magic points from a crystal while casting a spell.

When empty these crystals are room temperature, but they become colder as more magic points are stored in them.

To access the magic points stored the user must become attuned to the specific crystal. There must be physical contact and the user must spend 1D6 rounds attuning to the vibrations of the crystal. On the final round a POW roll must be made. With success the user can draw upon the magic points within as needed. Note that only elder things have the ability and understanding to invest crystals with further magic points.



Crystal of the Elder Things

Crystallizer of Dreams

Used by: *Anyone*
Looking like a large, yellowish egg, the crystallizer is used to view places faraway (distant lands, planets, and perhaps dimensions) in dreams.

A second, purported, function of this artifact is the ability it bestows upon its user to bring items (or even creatures) back with them from the Dreamlands. Presumably the user must have the item or creature in physical contact with them for this to be successful.

Myths surround this unique device and tell that the user should beware lest they fall foul of the guardian of the crystallizer—a servant of Hypnos that appears like a translucent jellyfish.

Domination Serum

Used by: *Serpent people*
A colorless serum with the faintest taste of raspberries. No more than ten drops are required for full effect. If a Hard Con roll is failed the target becomes very suggestible, but only to serpent people. Something in their peculiar smell or the specific intonation of their voices is the key to this suggestibility. The victim will do almost anything for serpent people, short of endangering his or her own life or the lives of loved ones.

The serum metabolizes slowly, taking 1D10+10 days for a victim to be free of its effects, provided no more is imbibed in the meantime.

Earthquake Mining Machine

Used by: *Mi-go*
A massive cube measuring twenty feet on a side. The sides are covered with small, irregularly spaced convex windows of a cloudy, glasslike substance. When the device is made active it can be adjusted to pull a deeply buried stratum up through intervening layers of rock. The machine can reach down four to five miles and can affect an area up to one cubic mile in area at a time. However, the machine has the unfortunate side effect of causing earthquakes when it is used.

The size and depth of the area affected are directly correlated to the magnitude of the earthquake. For this reason mi-go tend to use such machines only in largely uninhabited areas, to avoid detection. A human unfamiliar with mi-go technology would be unlikely to be able to use the earthquake mining machine, except perhaps accidentally.

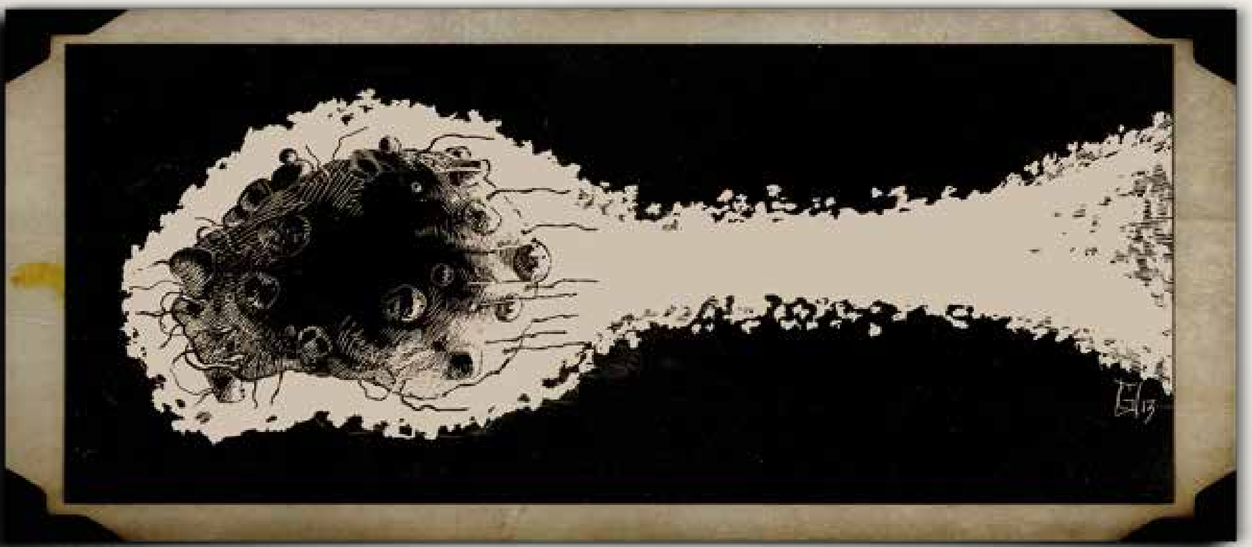
Electric Gun

Used by: *Mi-go*
This weapon looks like a warty, doorknob-sized lump of black metal, covered in tiny wires. Mi-go fire this weapon by clutching it tightly and changing the electrical resistance of the lump.

When activated, the weapon fires a bluish bolt of sparks, causing 1D10 points of damage to the target. When it hits, the electric jolt acts like a taser, causing violent muscle spasms that immobilize the victim for a number of rounds equal to the damage inflicted. The target must make a CON roll or fall unconscious for 1D6 rounds—if the roll is fumbled the target suffers cardiac arrest and dies, unless immediate medical intervention is received.

Mi-go take normal rolled damage (surface burns to the carapace) from these weapons, but do not have electrical nervous systems and are immune to the other possible effects of damage from the electrical charges.

To be able to fire this alien weapon humans must realign the wires on the electric gun, a feat requiring a Hard Electrical Repair roll. So jury-rigged for human use, the weapon fires uncertainly. Roll 1D6 when attempting to fire: the weapon fires only on a result of 1–2. The base chance for a human attacking with the Firearms (Electric Gun) skill is 10%.



Electric Gun

Glass from Leng

> *…a great round window of a most curious clouded glass, of which [Wilbur] said only that it was a work of great antiquity, which he had discovered and acquired in the course of his travels in Asia. He referred to it at one time as "the glass from Leng" and at another as "possibly Hyadean in origin", neither of which enlightened me in the slightest.*
>
> —August Derleth and H.P. Lovecraft, *The Gable Window*

Used by: *Anyone*
This magical arcane glass allows the possessor to see random visions of other places. The owner inscribes a pentagram in red chalk (presumably for protection), recites a brief verse and then the glass shows a scene of beings from the Cthulhu Mythos. Unfortunately, such beings can also see through the glass to the user's side. The choice of scene viewed is not of the user's choice and appears randomly.

The spell used to enchant the glass is long forgotten, although rumors persist that a certain odd fellow who lives in Carcosa will impart the spell if a bargain can be reached.

The Moon Lens

Within Goatswood, in the Severn Valley of England, resides an artifact known as the moon lens. Built by worshippers of Shub-Niggurath, the lens acts to concentrate a beam of moonlight and so aid in the summoning of the Dark Mother with a Thousand Young at the full moon (instead of the dark of the moon as normally required).

Researchers of the occult suggest that the moon lens is actually a glass from Leng specifically tuned to the vibrations and space wherein Shub-Niggurath dwells. If so, then it would effectively provide the god with a direct semi-permanent portal or gateway to the Earth.

Great White Space, The

Used by: *Elder things*
A strange other dimension. It is unknown if the elder things actually created this dimension; however there is no doubt that they actively exploited it. It connects places light years apart and is or was used by the elder things to traverse the universe. The elder things created at least one portal to the Great White Space on Earth, deep in the mountains of China; whether more portals exist remains to be discovered.

Elder Things

A billion years ago elder things descended upon Earth from the stars, their technology hundreds of years advanced beyond what humans know in the early twenty-first century. They were able to create life with their understanding of science-according to some, they were the creators of all life on Earth. However, as the aeons progressed, the elder things degenerated. They lost both their greatest technologies and their ability to fly through space unaided. Despite colonizing the entire planet, as the ages passed their hold diminished until they controlled only one city. In the end they barely had the technology to create artificial heaters, and so preserve their existence a few centuries more.

Thus, while it is known that the elder things once had great technology, and while it is believed that there are still elder things among the stars and that they still remember their ancient secrets, the elder things of Earth left almost no traces of their technological mastery.

If the Great White Space was a dimension constructed by the elder things, it is reasonable to presume that other pocket dimensions may have also been created. Probably varying in size and secretly existing until discovered by some hapless traveller or sorcerer, who knows what such spaces would hold?

Lamp of Alhazred

> *The lamp of Alhazred was unusual in its appearance. It was meant for burning oil, and seemed to be of gold. It had the shape of a small oblong pot, with a handle curved up from one side, and a spout for wick and flame on the other. Many curious drawings decorated it, together with letters and pictures arranged into words in a language unfamiliar.*
>
> —August Derleth and H.P. Lovecraft, *The Lamp of Alhazred*

Used by: *Anyone*
An enchanted oil-burning lamp. When lit, the lamp gives forth vapors that send the minds of those who inhale them into ecstasies of vision. These revelations are of the strange and weird landscapes of Mythos places and dimensions, and the ways of the entities there. If this lamp were actually used by Al-Hazred, the author of the *Al Azif*, some of the breadth of his knowledge would be explained.

It is believed that the lamp is unique, however its whereabouts today is unknown.

Yithians

Of all the known alien races, the Yithians are the most technologically advanced. However, perhaps due to the Yithians' philosophical view of life, they are oddly reluctant to use their technology. They tend to be reactive, quickly and adeptly formulating new technology as it is required, but in general their curiosity does not drive them toward invention.

Of particular note is the Yithians' conquest of time-the reason for their being called the Great Race. They are the only technical race able to move up and down the time stream at will. Somehow they even avoid the dreaded hounds of Tindalos, who pursue many others who traverse time and attract their attention.

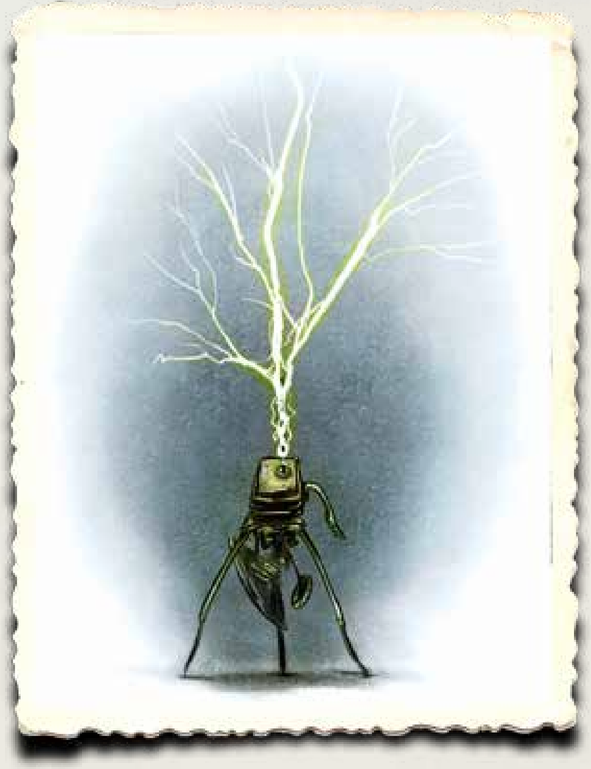
Although the Yithians' temporal abilities are largely mental, they have also invented devices that affect the fourth dimension.

Lightning Gun

Used by: *Yithians*

A rare Yithian weapon, this device was created by the race shortly after their arrival on prehistoric Earth. Built to combat the carnivorous flying polyps, it is a camera-shaped weapon that fires great gouts of electricity.

Numerous varieties exist. A common one contains a pack of 32 charges and takes 1 round to reload. Multiple charges may be fired at once, though each charge used above four at one time gives a 5% cumulative chance of burning out the gun. Each charge does 1D10 damage to the target of the weapon.



Lightning Gun

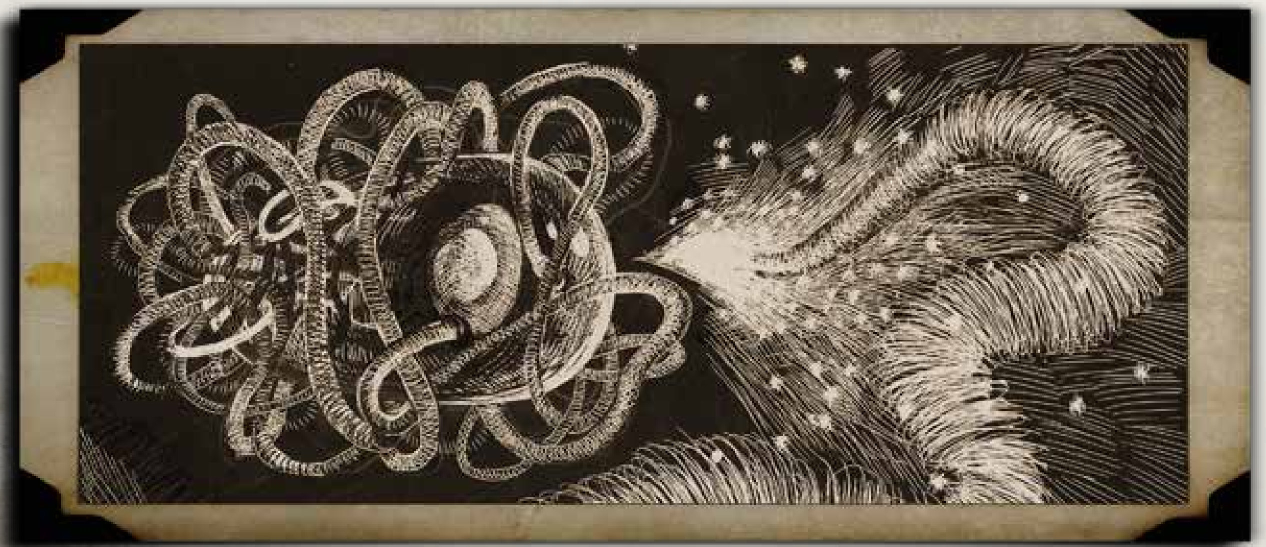
Base range is 100 yards. For each additional 100 yards add one penalty to the attack roll and decrease the damage roll result by 3. At point-blank range add one bonus die to the attack roll.

An investigator can figure out how to use this weapon with a successful INT roll. The base chance for a human attacking with the Firearms (Lightning Gun) skill is 10%.

Mist Projector

Used by: *Mi-go*

A device looking like a cluster of twisted metal tubes that projects a cone of icy mist in a fat cloud about ten feet



Mist Projector

Flying polyps

The malicious flying polyps colonized Earth aeons ago, apparently after flying to Earth on their own power. The flying polyps built great basalt cities-the very ones they were later sealed in-but there is no other evidence of their technology. It is assumed that it is at least at the level of humanity's during the late Middle Ages.

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across. The mist looks like thick white fog and is intensely cold. The mist does 1D10 points of damage per round of exposure, less one point if the targets are dressed in warm clothing or three points for thick, arctic clothing. Hiding inside a car affords four points of protection; however the mist freezes automobile engines, running or not, and the car will not start or restart until it warms up. The weapon's projection can be sustained—mi-go generally spray mist over a target for several rounds, ensuring the death of unprotected humans.

An investigator can figure out how to use this weapon with a successful INT roll. Because the mist travels much more slowly than a bullet, investigators who have seen mist projectors in action and who have freedom of movement (*i.e.* they are not caught in an enclosed space), can dodge the slow-moving mist streams with a successful DEX roll.

The weapons carry enough charge for twenty shots, each potentially lasting an entire combat round.

Plutonian Drug

I have here five pellets of the drug Liao. It was used by the Chinese philosopher Lao Tze, and while under its influence he visioned Tao. Tao is the most mysterious force in the world; it surrounds and pervades all things

—Frank Belknap Long, *The Hounds of Tindalos*

Used by: *Anyone*

This drug can send the user's mind back in time, sometimes so far back that the user may even encounter the hounds of Tindalos (page 298)—entities capable of traveling up and down time via its "corners".

Those taking the drug must make a Sanity roll or lose 1D8 sanity points; however if they come across Mythos entities on their journey back in time they are subject to the standard sanity losses for viewing those entities. Taking the plutonian drug and witnessing the true history of the universe and planet Earth provides the user with 1D6 Cthulhu Mythos points.

The drug can appear in liquid or tablet form and its manufacture is hinted at within certain Mythos tomes, including the *Book of Eibon* (page 226).

Insects from Shaggai

The technology of the shan seems most like that of the mi-go-it has been predominantly turned toward the dark science of the Mythos Gods. They fly through space in great pyramidal space ships; at the center of each of these craft is a 'nuclear reactor'-which is thought to be a portion or dimensional portal to Azathoth. Weaponry is a particular area of shan advancement. Their cruel nervewhip is just one of the many weapons they have designed.

Shining Trapezohedron

[it was] a nearly black, red-striated polyhedron with many irregular flat surfaces; either a very remarkable crystal of some sort, or an artificial object of carved and highly polished mineral matter. It did not touch the bottom of the box, but was held suspended by means of a metal band around its center, with seven queerly-designed supports extending horizontally to angles of the box's inner wall near the top… exposed, [Blake] could scarcely tear his eyes from it, and as he looked at its glistening surfaces he almost fancied it was transparent, with half-formed worlds of wonder within.

—H.P. Lovecraft, *The Haunter of the Dark*

The Cult of Starry Wisdom

The last recorded owners of the Shining Trapezohedron were a New England sect, known as the Starry Wisdom. Members purportedly held the artifact within a church in Providence, Rhode Island, between 1844 and 1877. The cult mysteriously dissolved and there is no further mention of them until 1934, when a doctor is reported to have thrown the box and jewel into the deepest channel of Narragansett Bay after reading the diary of local artist Robert Blake.

Rumors persist that the cult remains active, although nowadays it exists wholly underground and out of the public eye. The validity of tales of fishing boats seen late at night in Narragansett Bay remains unproven.

Used by: *Cultists of Nyarlathotep*
A peculiar metal box in which is mounted a stone about four inches thick. It rewards or damns those who look into it with visions of other worlds and dimensions—thus the stone shines with the interior light of things not of our world.

When the box is closed (enclosing the gem in total darkness), a hideous avatar of Nyarlathotep comes, known as the Haunter of the Dark since it abhors light—it will not enter any space where light is present, not even the pale circles of light cast by street lamps.

The stone exercises great command over human psyches and is believed to be used by worshippers of Nyarlathotep. This artifact is ancient, predating humanity and possibly manufactured by the mi-go on Yuggoth.

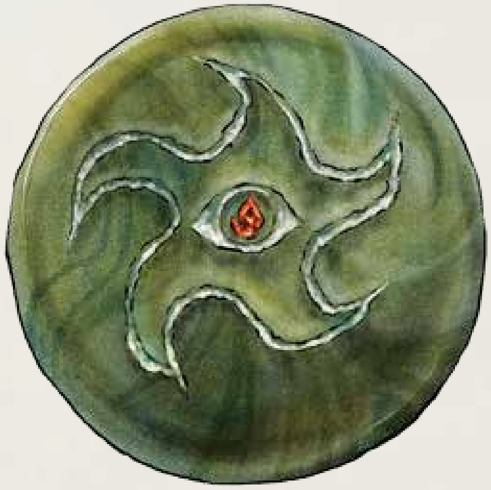
Serpent People

Many serpent people kingdoms were founded on sorcery and alchemy; however, there is at least one which originated deep below the Earth in Yoth and then migrated to Hyperborea, and which raised science to new levels. It is believed that these serpent people were at least as advanced as the humans of the late twentieth century, but in the science of biology they far excelled.

The serpent people of Yoth were able to manipulate life forms as they desired. It is believed that both ghasts and the voormis are their creations, each bred to carry out certain tasks for their ophidian masters. Not only could the serpent people adjust the genetic structure of a creature in its prenatal state, so it changed as it grew, but they also developed serums which could evoke the most remarkable transformations in fully grown specimens. Cloning and accelerated growth were also well within the serpent people`s ability.

Another particular area of serpent people interest was the creation of various poisons and toxins. Some killed, while others simply induced sleep. Some acted quickly, while others might take a century to take full effect. Some were blatantly obvious-causing fear-while others were incredibly subtle. No other race has come close to approaching the level of knowledge of poisons enjoyed by the serpent people.

The later Hyperborean civilization of the serpent people, which preserved many of the secrets of Yoth, fell almost a million years ago and since then the technology of the serpent people has almost utterly disappeared. Some modern serpent people strive to regain their lost technology, but they are few.



Star Stone of Mnar

Star Stones of Mnar

Used by: *Anyone*
Usually found in the same location as the supposed tombs of ancient evil beings. Best described as green-colored disk-shaped (sometimes star-shaped) rocks on which is carved an Elder Sign (page 255).

The stones are alleged to come from the fabled land of Mnar in prehistory, although some occult scholars suggest that this is a mere tale and that the stones are extraterrestrial in origin and were perhaps fashioned by the Elder Gods themselves. Either way, a star stone is believed to ward the bearer against the minions of the Great Old Ones, granting safe passage in dark places. Note that the protection only extends to the minions of Great Old Ones, not the Great Old Ones themselves!

Wise folk state that the stones are blighted and that anyone removing a star stone from its proper place will suffer an elder curse. Presumably the Elder Gods do not wish the stones to be removed from the prison-tombs of the Great Old Ones, as doing so might weaken the magicks in force and allow the imprisoned god to break free.

Stasis Cube

Used by: *Yithians*
These devices appear in a number of different shapes and sizes, however they all have a single purpose: to slow the flow of time. Older cubes give ratios of 1-second internal time per thousand years external time, but in the future the Yithians will advance this to 1-second internal time per million years external time.

The smallest stasis cubes were used to store books in Pnakotus. Larger stasis cubes have been used to fling Yithians into the future. Almost all stasis cubes are simple in design, made from metal or plastic with no sign of external circuitry.

Pnakotus

A million years ago the Great Race constructed the city of Pnakotus somewhere in the Australian desert. Scholars suggest that its name translates as 'city of archives' and it is believed to be a mighty repository of knowledge.

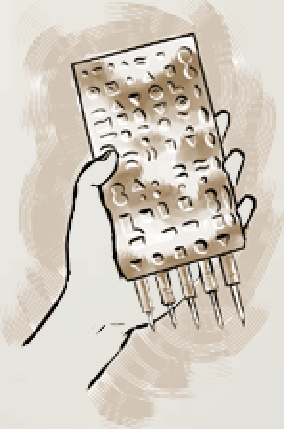
Pushing a button or opening up the stasis cube deactivates most stasis cubes, but some have complicated panels allowing the programming of set periods of stasis. These more complicated devices would likely be incomprehensible to someone who did not understand Yithian technology, but anyone could use the simpler ones, perhaps even by accident.

Tabula Rasa Device

Used by: *Yithians*
A device invented by the Yithians to erase the memories of those entities they displace through time. It is a small, slim, rectangular copper box covered with tiny indentations. From one side of the box, five flexible metal tubes extend, ending in inch-long metal needles. The needles are inserted into the victim's head, which takes five rounds. Once the device is activated, the victim is paralyzed unless he or she makes a successful POW roll each round that the device is connected.

Each round the machine erases up to a year's worth of memories or removes 5 points of INT, at the operator's discretion. These memories and thoughts are stored in the copper box. The erasure of memories is not always totally complete. Every year there is an INT chance that some memory returns in the form of dreams. The function of this device may also be reversed, feeding the stored memories to the original victim or alternatively to another entity entirely.

The tabula rasa device is very complex, and can only be used by those familiar with Yithian technology. Humans ignorant of Yithian technology would require an Extreme INT roll to successful operate the device—failure would indicate that the person connected to the machine has suffered brain damage and the loss of 1D100 INT.



Tabula Rasa Device

Deep ones

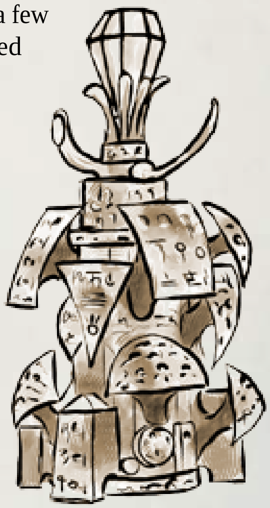
The technology of the deep ones is almost unrecognizable to humans. Beyond basic Stone Age constructs, most of the technology of the deep ones is organic in form. It is believed that they discovered the basis of their organic technology when they first allied with the shoggoths and discovered how the elder things had made those creatures and how they could be controlled. In the modern world, deep one cities are not as much constructed as grown. On occasion other useful tools are grown as well. Technology does not influence deep one society nearly as much as it does humanity's, but it is still an important force.

Temporal Communicator

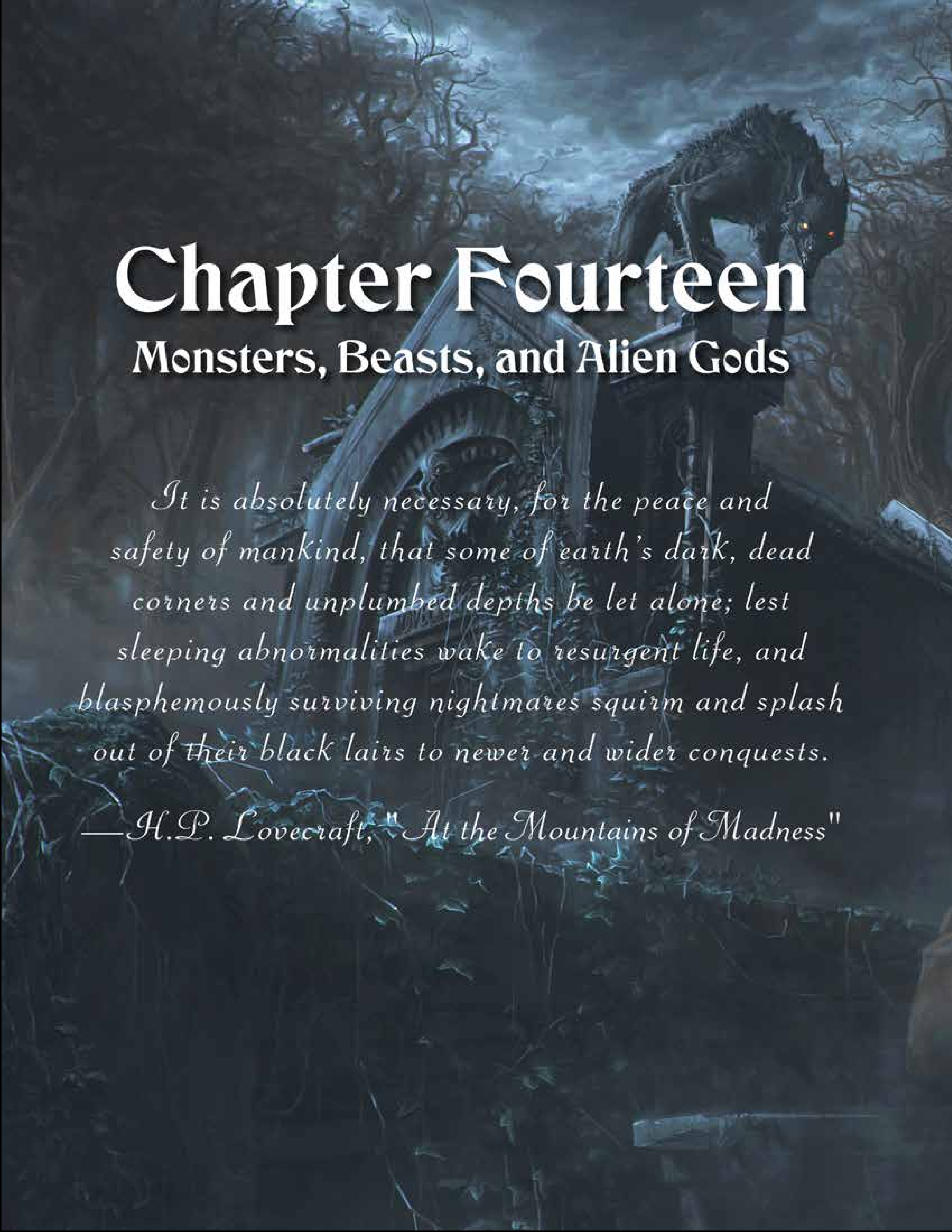
Used by: *Yithians*
These devices are sometimes supplied to human agents of the Yithians. When assembled, the device stands nearly a foot tall. It is made of bronze and covered with intricate carvings. A red jewel, attuned to a specific Yithian, is embedded into the top of the machine.

When power is switched on, the jewel begins to glow red. After a few minutes, contact is established with the Yithian attuned to the jewel. The Yithian may be any distance in time or space. A hologram is projected and the Yithian can see into the time and space occupied by the machine and thus may communicate with those who have contacted it.

A Yithian temporal communicator is fairly straightforward to operate, provided that an investigator can understand and determine which carving turns it on.



Temporal Communicator



Chapter Fourteen

Monsters, Beasts, and Alien Gods

It is absolutely necessary, for the peace and safety of mankind, that some of earth's dark, dead corners and unplumbed depths be let alone; lest sleeping abnormalities wake to resurgent life, and blasphemously surviving nightmares squirm and splash out of their black lairs to newer and wider conquests.

—H.P. Lovecraft, "At the Mountains of Madness"

This chapter provides a selection of monsters, beasts, and alien beings for use within *Call of Cthulhu*. The chapter is divided into four sections, each focusing on a specific monster type: Cthulhu Mythos entities, Cthulhu Mythos gods, classic monsters, and beasts. The selection of monsters across the sections is not exhaustive—every horror fan can probably think of some terror not present. The ones here are those found in the most important stories, frequently appear in scenarios, or are commonly referred to. Many more can be found in the *Call of Cthulhu* supplement *Malleus Monstrorum*, also from Chaosium.

About the Entries

Most monsters and entities have characteristics including STR, CON, SIZ, POW, INT, and DEX. However many do not have an APP or EDU, since these qualities are meaningless in such alien and horrific creatures. Keepers have full reign to alter, modify, and rethink these entries. Lovecraft did not codify the monsters in his stories, so neither should you if you wish to present dramatically different versions.

These are creatures of nightmare, and individual monsters may vary from one encounter to the next in their characteristics and abilities. The characteristic values given for each monster are those of an average specimen. As Keeper, you have the option to roll an individual monster's statistics, or choose to create a lesser or greater specimen using the dice ranges as a guide to generating characteristic values.

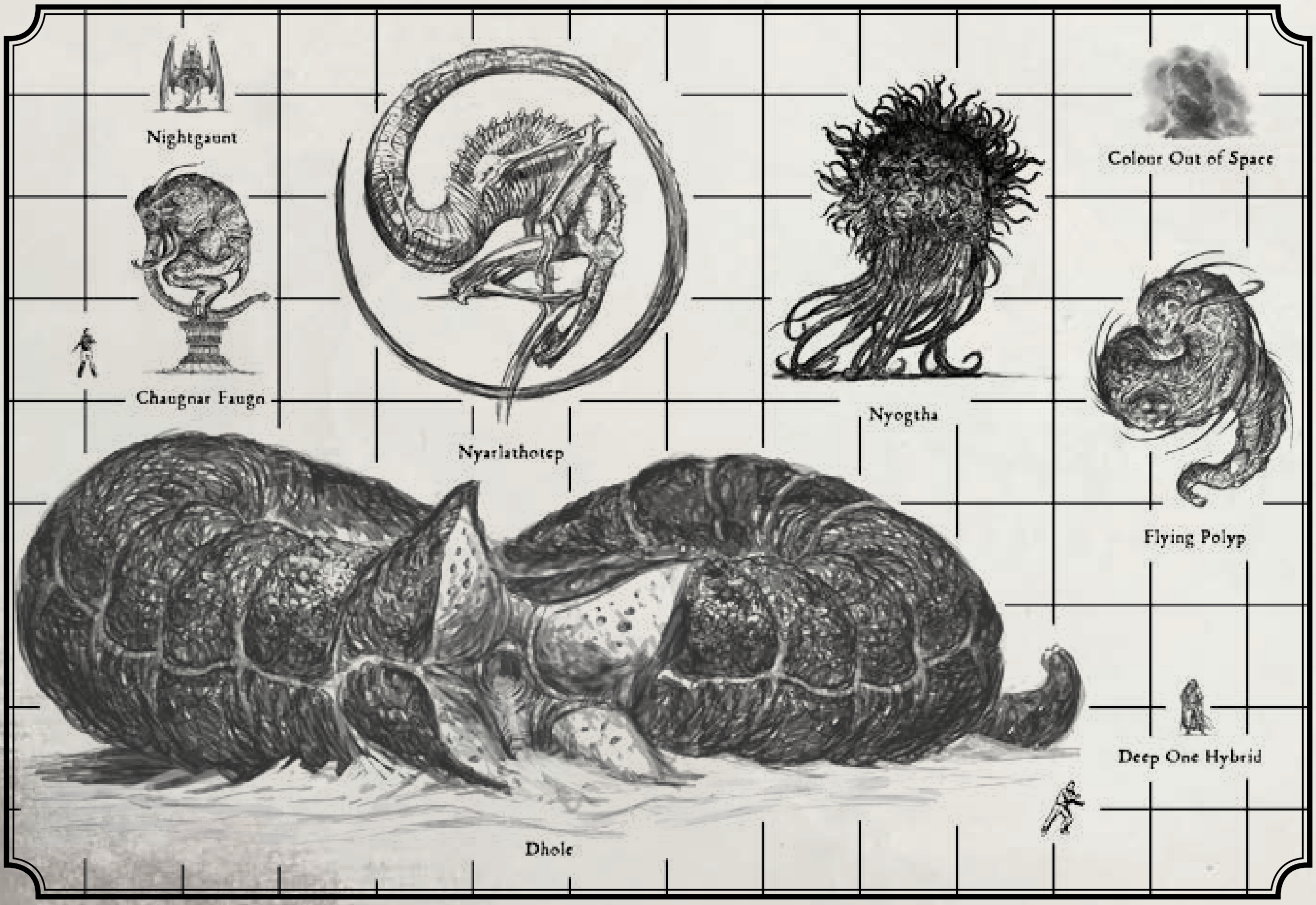
Size Comparison Charts

The diagrams below illustrate various denizens of the Cthulhu Mythos, providing some idea of the relative size of these creatures. Note the various unfortunate investigators splattered about the monsters. Some of these creatures, notably Cthulhu, are able to alter their mass and size at will; the illustration shows only one version of such images.

Only full characteristic values (*i.e.* no halves and fifths) are listed for monsters. Non-player character and monster characteristics are primarily used to set the difficulty level of players' skill rolls. As Keeper, you may occasionally need to figure out one-half or one-fifth of a particular monster's characteristic value, but this will be unusual.

Monster Sizes

Certain monsters are staggeringly huge when compared to the human scale, just take a look at the diagram below!



Builds

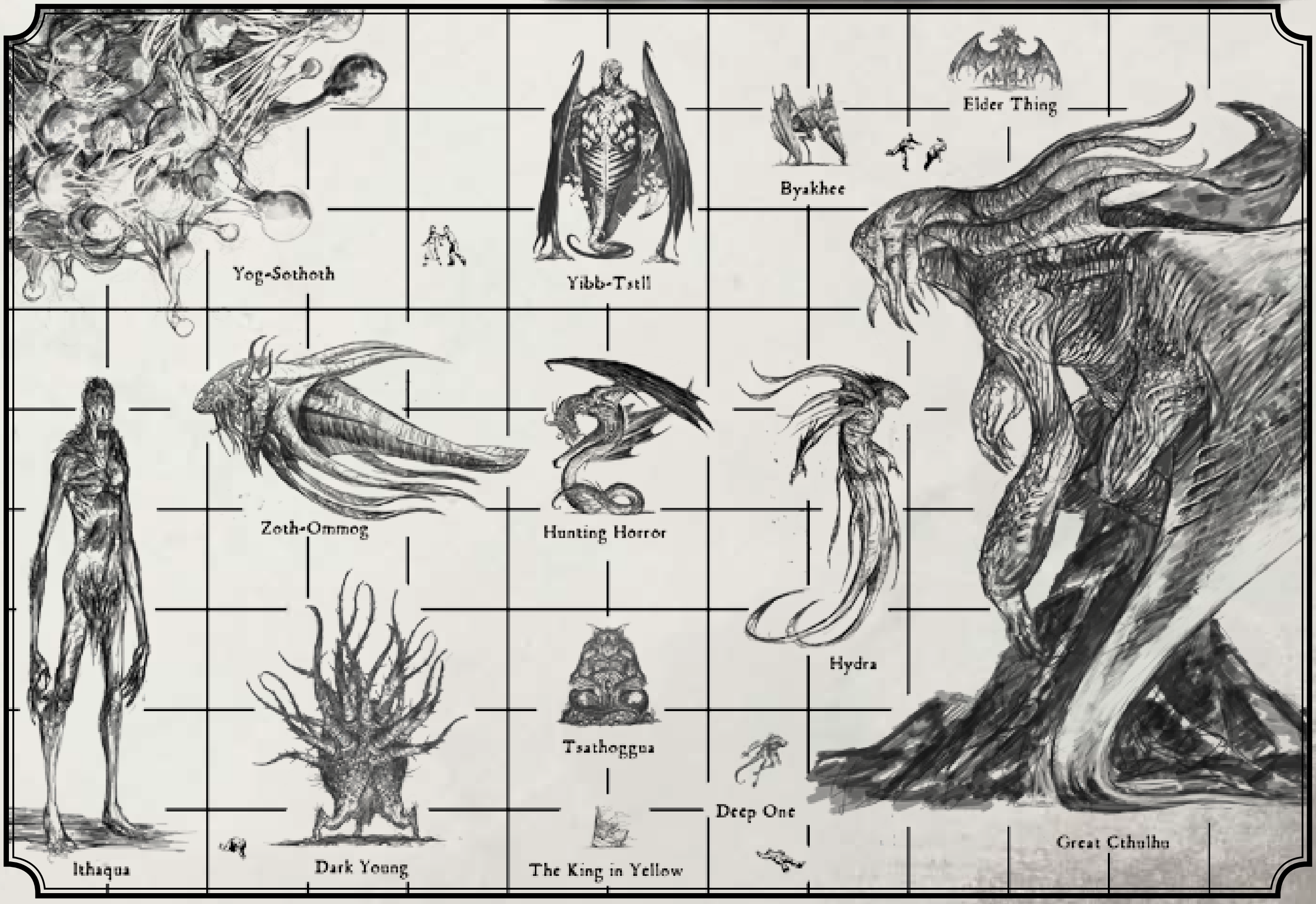
Along with the characteristic of SIZ, each monster, character, and vehicle has a build value. This figure provides an at a glance guide to scale. The average human has a Build of 0, with the full range extending from –2 (children and small persons) to 2 (heavyweight boxers for example). The build scale is not linear; combining 5 motorcycles would not create something larger than a truck.

When considering what a being can lift or throw, use a standard human as a guide. The average human of Build 0 could lift someone of equal build off the floor, perhaps carrying them over their shoulder. Something of 1 build smaller could easily be lifted, and a thing of 2 builds smaller could be thrown. With a strain, a human of Build 0 might just lift a person of Build 1. The most a person of Build 0 might do to a person of Build 2 is to unbalance them or disarm them.

Using this as a guide, it becomes simple to figure the relative capability of a monster to lift and throw things—for example, whether a monster is large enough to throw a car.

Table XV: Comparative Builds

Build	Natural World	Mythos	Inanimate
– 2	Child, fruit bat	Fire vampire	
– 1	Large dog		
0	Average human adult, wolf	Servant of Gla'aki	
1		Deep one	Light motorcycle
2	Large human, Lion	Byakhee	
3	Black bear, gorilla	Formless spawn	Heavy motorcycle
4	Cape buffalo, horse	Elder things	Economy car
5		Dark Young	Standard car
6		Adult Chthonian	Pickup truck
7	African elephant	Dagon	6 ton truck
9		Shoggoth	18-wheeler truck
11		Star-spawn of Cthulhu	
22	Blue Whale	Great Cthulhu	
65		Dhole	Battleship



Quick-reference Build comparison:

- If a target is 2 builds smaller: it can be thrown.
- If a target is 1 build smaller: it can be lifted with ease.
- If a target is of equal build: it can be carried for a short time.
- If a target is 1 build larger: it can barely be lifted.
- If a target is 2 builds larger: it cannot be lifted, but might be unbalanced or disarmed.

Playing Monsters Effectively

Monsters are, for the most part, not mindless animals. Many are of equal or greater intelligence than the investigators, with motivations and concerns beyond the scope of the average human's understanding. Monsters will not automatically seek combat and, if they do, they will not necessarily seek to kill the investigators. The more intelligent monsters may take the investigators captive, either to use as slaves or sacrifices, or perhaps for experimental purposes. Not every encounter has to be a fight; hiding or fleeing may be the wisest option.

When involved in combat, consider the monster's objective. If its aim is to kill the investigator, it should fight back rather than dodge. If it wants to escape from the investigators, it may choose to dodge in order to gain an opportunity to flee.

Many Mythos monsters can use spells, casting them as any other spell caster would. In some cases a monster's spell may be portrayed as a manifestation of that monster's innate power.

Monsters may not have skills listed, though most or all might have a few skills such as Listen, Stealth, or Spot Hidden. Keepers should add skills as required, using comparative beings as a guide.

Mythos gods and some Mythos monsters are multidimensional, existing in our plane of reality as well as others beyond our reasoning, and thus cannot be truly slain. While hit points are given, should such a creature as an Outer God or Great Old One be somehow reduced to 0 or negative hit points, the thing is not killed or rendered unconscious, but is dispelled or forced back from whence it came. Mere damage will not destroy or even harm these powers. If they are forced or persuaded to leave, they can return.

Monsters and Investigators—a Comparison

It is quite possible for the investigators to beat some monsters in combat. Against others, their only chance of survival is generally to flee or hide. Deep ones, byakhees, dimensional shamblers, fire vampires, ghasts, ghouls, servants of Gla'aki, mi-go, moon-beasts, nightgaunts, rat-things, sand-dwellers, serpent people, insects from Shagghai, tcho-tcho, and of course human cultists can all be "taken on" in combat by several investigators with some hope of success. This is the reason that so many scenarios feature cultists, deep ones, mi-go, and ghouls—they make approximately human-scale adversaries. Such Mythos entities can, on first reflection, appear human-like in terms of their vulnerability and relative size; yet beware of humanizing such monsters. As stated, their goals, knowledge, and abilities should be difficult, if not impossible, to fathom. They will act in unexpected ways and the mere sight of them can draw madness down upon the inquisitive investigator.

Chaosium Pronunciations of Mythos Names

Lovecraft developed unpronounceable names for his monsters to drive home their alien quality.

These are not official, but it's how we say them.

Entity	Pronunciation
Abhoth	AB-hauth
Atlach-Nacha	AT-lach NACH-ah
Azathoth	AZ-uh-thoth
Bast	BAST
Bokrug	BOE-kruhg
Byakhee	b'YAHK-ee
Chaugnar Faugn	SHAHG-ner FAHN
Chthonian	kuh-THOEN-ee-un
Cthugha	kuh-THOOG-hah
Cthulhu	kuh-THOO-loo
Cyaegha	sigh-AE-guh
Dagon	DAE-gaun
Daoloth	DAE-oe-lauth
Dhole	DOEL
Eihort	IGH-hort
Ghast	GAST
Ghatanothoa	gah-tahn-oe-THOE-ah
Gla'aki	GLAH-ah-kee
Gnoph-Keh	nauf-KAE
Hastur	has-TOOR
Hydra	HIGH-drah
Hypnos	HIP-noes
Ithaqua	ITH-uh-kwah
Lloigor	LOI-goer
Mi-Go	MEE-goe
Nodens	NOE-denz
Nyarlathotep	NIGH-ar-LAT-hoe-tep
Nyogtha	nee-AUG-thah
Quachil Uttaus	KWAH-chil oo-TAUS
Rhan-Tegoth	ran-TEE-gauth
Shaggai	shah-GIGH
Shantak	SHAN-tak
Shoggoth	SHOE-gauth
Shub-Niggurath	shub-NIG-er-ath
Shudde M'ell	shood-ih-MEL
Tcho-Tcho	Choe-choe
Tindalos	TIN-dah-loes
Tsathoggua	tsah-THAUG-wah
Tulzscha	TUHLZ-chuh
Ubbo Sathla	OO-boe SATH-lah
Xiclotl	ZIGH-klaut'l
Y'golonac	ee-GOE-laun-ahk
Yibb-Tstll	yib-TIS-tuhl
Yig	YIG
Yog-Sothoth	YOG-sau-thauth
Yuggoth	YUG-gauth
Zhar	ZAR

Combat

By default, every monster (with a few exceptions), has the Fighting skill—a generic combat skill covering all manner of strikes, kicks, claws, teeth, tentacles, elbows, head butts, etc. If the being is able to use melee weapons, the Fighting skill should be used for those as well. Be creative in how you use and portray these attacks. Each entry describes how the monster would normally attack, and key words, such as bite or kick, are provided to give Keepers ideas on how best to describe differing attacks. The environment can also be added to the description of attacks and damage: an investigator could be crushed between an elephant and a tree; a ghoul could crack open an investigator's head against a gravestone; and so on.

While a monster's standard attack could be used every time, this can become repetitive and dull. Using the damage listed for the monster's standard Fighting attack frees the Keeper from having to adjust the damage with each variation, allowing the Keeper greater freedom to describe the monster's attacks in creative and imaginative ways. The Keeper is neither gaining an advantage or disadvantage in varying the monster's attacks—he or she is making the story more exciting and engaging.

A deep one has the following attack listed:

Fighting 45% (22/9), damage 1D6 + damage bonus (1D4)

Using this skill, the Keeper could describe a successful attack in any of the following ways. Regardless of the manner of attack, for ease of play, the same 1D6 + 1D4 damage is dealt.

- *The deep one rakes its claws across Harvey's chest, slicing through his clothes.*
- *The deep one charges into Harvey, body-slamming him.*
- *Kicking out backwards like a horse, the deep one slams its foot into Harvey's midriff.*
- *The deep one grabs Harvey's jacket, thrusting Harvey's head into the crumbling plaster of the wall in the Gilman House Hotel.*

Monsters and Maneuvers

Maneuvers (mnvr) use the monster's Fighting skill. Build is an important factor for maneuvers; if the opponent is 3 Build points above that of an attacker, a maneuver is ineffective. Any monster of Build 2 or greater is never going to have penalty dice when using a maneuver against a human being. The largest opponent a human (maximum Build 2) could take on with a maneuver would be Build 4 (horse, elder thing, etc.)—even then, the largest of humans would attack with 2 penalty dice due to the difference in Build.

In combat, monsters can use the same range of maneuvers open to humans. The Keeper should visualize the monster and imagine how it might take advantage of its physical form in combat. If it has tentacles, hands, or pincers, it might seize hold of its opponent. If it has a prominent mouth then it might bite and hold onto its prey. Large creatures might simply trap their opponents with their bulk, crushing the life out of them. Opponents that are seized or grabbed are

A dark young is fighting a group of investigators. The dark young may initiate five separate attacks on its turn in the DEX order, one of which may be its trample attack.

First attack: *The dark young raises one of its many hooves to stamp on a hapless investigator. The investigator's player rolls a failure on the attempt to dodge the attack, while the Keeper rolls a Regular success on the dark young's Fighting skill, and deals damage equal to damage bonus (4D6), for 11 damage.*

Second attack: *This time the dark young lashes out with a tentacle to attempt to grasp an investigator. This uses a fighting maneuver; of course the dark young has a larger build than any investigator, so does not take any penalty dice on the maneuver. The Keeper rolls an Extreme success. The investigator fails to dodge and is seized and lifted high in the air, being drained of 12 points of Strength. The dark young will keep the investigator held until the poor unfortunate has been completely drained.*

Third attack: *Two of the investigators are getting into their pickup truck. Remember that the dark young has an INT of 70, as much as most investigators, so it may well know what a pickup truck is. It uses its trample attack on the pickup. At present, the vehicle is static and so the Keeper allows an automatic success, but makes the attack roll in case of a fumble or Extreme success. The attack would normally have failed but was not a fumble, so in this case the attack against a stationary object is successful. This deals (6D6) 17 damage. Each 10 full points of damage reduces the build of a vehicle by 1 point.*

Fourth attack: *Annoyed at how tough the pickup truck proved to be, the Keeper decides that the dark young will attempt to flip the vehicle. The pickup has a build of 6 (it has 1 point of damage, but its listed build is still 6), 1 higher than the dark young's build; the dark young can use its fighting maneuver but must apply 1 penalty die. Again, the car is not moving so unless the Keeper rolls a fumble, the attack will be successful. The Keeper rolls 24 or 14 (with the penalty die) which, taking the higher roll, still gives a Hard success.* **Builds** *(see page 33) states that a being is just able to lift something that is of 1 build larger than itself. The dark young manages to tip the pickup truck over onto its side, with a crash.*

For its final attack the dark young simply lashes out with a kick at a nearby investigator, and the Keeper rolls a Hard success. The player rolls a Hard success to dodge, so the investigator avoids the blow.

held until they succeed in an opposed STR roll or maneuver of their own to free themselves.

With a successful maneuver, a monster could:

- Knock an investigator to the floor, gaining a bonus die on its next attack if the investigator is still prone.
- Push an investigator out of a window or over a cliff.
- Disarm an investigator, knocking that annoying "boom-stick" out of his or her hands.
- Grasp hold of an investigator with a tentacle, gaining a bonus die to cause harm by constriction or pummeling the held investigator against a wall on the next attack.
- If the monster is large enough, it could seize an investigator and carry him or her off next round, perhaps flying away or carrying the held investigator aloft with a writhing tentacle.
- A standard car has Build 5, so any monster with Build 3+ has the potential to damage vehicles. Larger monsters might even seize hold of a vehicle containing the investigators, much like an angry child throwing a cereal box.

Monsters and Fighting Back

Unless a monster is trying to escape or being especially crafty, you should respond to investigator attacks by fighting back rather than dodging. When fighting back, a monster should generally use its basic Fighting skill. A monster that has more than one attack per round may also dodge or fight back that number of times before its enemies are granted a bonus die for outnumbering it (see **Outnumbered**, page 108). Thus a ghoul with three attacks can fight back three times before its attackers gain a bonus die to their attacks. Some Mythos entities can never be outnumbered by investigators.

Killing Monsters

Rather than declaring that a monster or opponent is dead, the Keeper is encouraged to describe what the investigators can see—the monster has stopped moving, it appears to be melting, a thick green fluid is welling up from a hole in the side of its body, and so on. Remember that these monsters are strange and alien beings; determining death should not be simple. Some monsters (when reduced to unconsciousness or zero hit points) may appear to be dead, only to rise again moments or hours later to inflict a grisly revenge on their attackers. Only a successful First Aid or Medicine roll will determine for sure whether a being is alive or dead.

Monster Spells

The higher a monster's POW and INT, the more likely it is to know spells. As a guide, those with POW and INT of 50 to 100 might know 1D6 spells. In choosing spells, consider the purpose and the nature of the creature. Keepers are encouraged to manipulate and alter spells to better suit particular Mythos monsters. No casting roll is required for the initial casting of a spell by a monster. Expend magic points as required by the spell cost, but disregard any SAN costs or Sanity rolls.

Suitable spells for each monster are suggested, although others may be known if the Keeper wishes.

In many cases, the Mythos monsters described here worship one or more of the Outer Gods or Great Old Ones, and it should be assumed that they would know at least one spell to contact, call, or summon their masters.

Chapter 13: Grimoire details many suitable spells, however Keepers are encouraged to adjust spells and use the deeper magic versions; after all, these beings are not some fumbling human wizard seeking the mysteries of magic, but rather the very embodiment of the Mythos in all of its horrific splendor.

Section One:
Mythos Monsters

This section details the abominations of the Cthulhu Mythos—creatures of this world and from beyond. The monsters described here are, in the main, repugnant to humanity in their visage and aspect, being a threat to both an investigator's mind and body.

Keepers are reminded that these embodiments of the Mythos are not uniform in their appearance, and distinctions can be made between creatures of the same race.

When portraying a Mythos monster, the Keeper should avoid only illustrating the visual aspect to the players. Smell and sound are important signifiers, so too is the otherworldly atmosphere such creatures create. As the *Necronomicon* states, "…as a foulness shall ye shall know Them."

Byakhee

> *There flapped rhythmically a horde of tame, trained,*
> *hybrid winged things…not altogether crows, nor moles,*
> *nor buzzards, nor ants, nor decomposed human beings, but*
> *something I cannot and must not recall.*
> —H.P. Lovecraft, *The Festival*

This interstellar race often serves Hastur the Unnamable, and may be summoned to partake in rituals. Composed of conventional matter, they are vulnerable to ordinary weapons, such as pistols.

Dwelling in interstellar space, byakhee do not have bases on Earth, but may be summoned to perform deeds or to serve as steeds, carrying riders through interstellar space.

SPECIAL POWERS

Fly: Byakhee can fly through space and carry a rider; though such riders need protection from the vacuum and cold by suitable spells or potions (*e.g.* Space-Mead).

Spells: Byakhee have a 40% chance of knowing 1D4 spells. Such spells may relate to Hastur and associated beings.

BYAKHEE, The star-steeds

char.	*averages*	*rolls*
STR	90	(5D6 ×5)
CON	50	(3D6 ×5)
SIZ	90	(5D6 ×5)
DEX	67	(3D6+3 ×5)
INT	50	(3D6 ×5)
POW	50	(3D6 ×5)

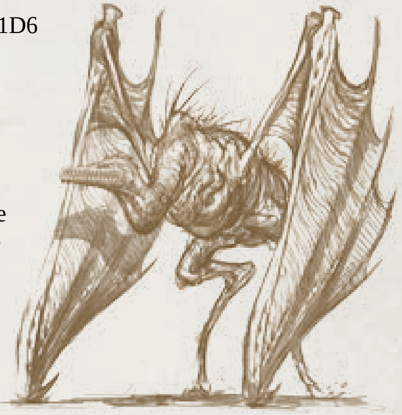
HP: 14
Average Damage Bonus: 1D6
Average Build: 2
Average Magic Points: 10
Move: 5/16 flying

ATTACKS

Attacks per round: 2

Fighting attacks: The byakhee may strike with claws or crash into its victim, delivering grievous wounds.

Bite and hold (mnvr): If the bite strikes home the byakhee remains attached to the victim and begins to drain his or her blood. Each round the byakhee remains attached, including the first, the blood drain subtracts 3D10 points of STR from the victim, until death occurs (at STR 0). The byakhee characteristically remains attached with this attack until the victim is drained of blood, unless the victim can make a successful opposed STR roll. Escaping death, let the victim rest and regain blood (by transfusion as well), at up to 1D10+5 STR per day. A Byakhee may hold only one victim at a time.


Byakhee

Fighting 55% (27/11), damage 1D6 + damage bonus

Bite and hold (mnvr) damage 1D6 + 3D10 STR (blood) drain (single victim)

Dodge 33% (16/6)
Armor: 2 points of fur and tough hide.
Skills: Listen 50%, Spot Hidden 50%.
Sanity Loss: 1/1D6 Sanity points to see a byakhee.

Do byakhee possess the ability to fold space? Some conjecture that this power manifests via a certain internal organ, sometimes known as a "hune." There are some who would find great interest in the potential applications such an organ could have as a weapon or method of transport.

Perhaps a specimen of this organ resides in some forgotten museum or laboratory, just waiting for an unwitting scientist to activate its terrible secrets.

Chthonians

Flowing tentacles and pulpy gray-black, elongated sack of a body… no distinguishing features at all other than the reaching, groping tentacles. Or was there—yes—a lump in the upper body of the thing… a container of sorts for the brain, ganglia, or whichever diseased organ governed this horror's loathsome life!

—Brian Lumley, *The Burrowers Beneath*

These creatures are like immense earth-bound squids, and their elongated wormlike bodies are coated with slime. A chanting sound accompanies them. These powerful burrowers live more than a thousand years, and are protective of their young. A jumble of remarkable properties, chthonians bear little resemblance to anything else on this planet. The most important individual chthonian is the gigantic Shudde M'ell.

All stages of chthonians communicate by telepathy and can thus reach another of their race anywhere in the world, and can sense other minds. Only adults can telepathically control members of other species with this power.

They can tunnel through rock as though it were butter and have no need to breathe. Adult chthonians can withstand enormous temperatures, up to 4000°C (7200°F). It may be that the majority of chthonians live toward the core of this planet, and that only outcasts, wanderers, and those accidentally caught up in pluming magma explore the cold outer crust where man thrives. Perhaps they migrate here to give birth, since the younger stages cannot withstand extreme heat. We do not know their motives.

Full adults can cause powerful earthquakes.

Chthonians are extremely susceptible to water. While their slime coating protects them from small amounts of water, general immersion destroys a chthonian. Burrowing, these monsters detect significant water by distinguishing the relatively low echo profiles of water and watery sediment, avoiding such areas.

Chthonians are worldwide, even found in basalt under the oceans. In western Africa is a mystery city called G'harne, which they frequent. They may have been imprisoned there once, aeons ago.

The general discussion and initial statistics concern the full adult, the last and largest stage (instar) between molts. This is the sort which investigators are most likely to meet. A closing section compares all six stages, since a nest of younger chthonians may be encountered, or a band of chthonians with varying age groups could be met with.

SPECIAL POWERS

Chthonian telepathic control: Chthonians can use telepathy to control humans, though they do not often do so unless the target has something they want, such as odd spherical mineral formations.

The target may attempt to resist a single chthonian with an opposed POW roll. Overcome, the victim is bound to the area where psychically attacked. At first the target has mobility of a mile or so, but this progressively lessens as the chthonian draws nearer, until the victim may not be able to leave a particular room, or even a particular chair. The target immobilized, the chthonian erupts through the floor and collects its due. If the victim becomes aware of the mental influence of a chthonian, the hold may be broken by successfully making a POW roll versus the chthonian. Once a victim has experience of chthonians, a successful INT roll constitutes awareness.

A chthonian can telepathically contact a known human anywhere on the Earth, but it may take time before it can locate its victim's mind.

It costs a chthonian one magic point to communicate with a human or to bind a human to a site for a day. Each ten miles of distance from a binding also costs another magic point. Several chthonians may contribute magic points to compensate for distance, but the POW rolls are made individually.

It costs no magic points to contact another chthonian, no matter at what distance.

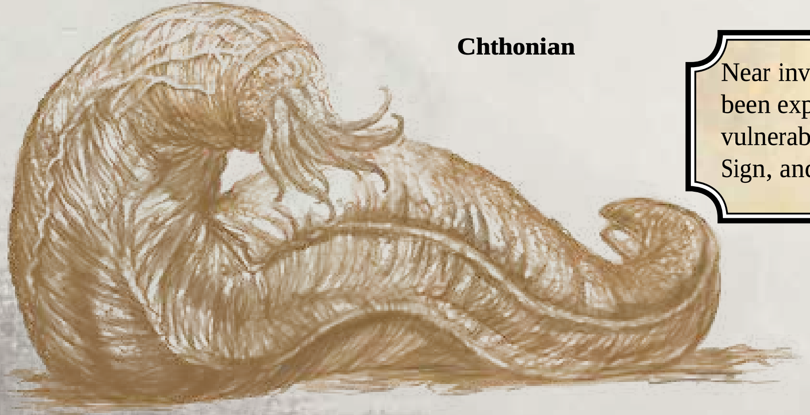
Anecdotal evidence suggests that adults may be able to drain a human's magic points, but nothing definite is truly known.

Earthquake attacks: All adult chthonians can create earthquakes. Figure an earthquake's force by totaling the POW of participating chthonians and dividing by 100. The result is the earthquake's magnitude on the Richter Scale, but only in the first diameter of 100 yards. In the next 100 yards, the Richter force is lessened by one, and so on for each additional 100 yards until the strength of the quake can be ignored. Alternatively, the chthonians might limit the force in the center diameter and instead extend the quake's diameter-of-effect or maximum effect by multiples of 100 yards.

At least half of the participants must be directly under the center of the earthquake. Each chthonian must spend magic points equal to the highest Richter Scale number generated for the quake. Historically, the highest Richter numbers have been approximately nines, but geological evidence exists of quakes that have been much stronger.

Spells: A full adult has a 50% chance of knowing 1D6 spells, most of which should be connected with Shudde M'ell and Great Old Ones tied to this earth, such as Cthulhu, Y'Golonac, Yig, etc.

Chthonian



CHTHONIAN FULL ADULTS, Tentacled burrowers

char.	*averages*	*rolls*
STR	260	(3D6 ×25)
CON	200	(3D6+30 ×5)
SIZ	260	(3D6 ×25)
DEX	35	(2D6 ×5)
INT	90	(3D6 ×5)
POW	90	(3D6 ×5)

HP: 46
Average Damage Bonus: +5D6
Average Build: 6
Average Magic Points: 18
Move: 6/1 burrowing

ATTACKS

Attacks per round: 1D8. It may only use its crush attack once per round.

Fighting attacks: It's dangerous to get near to these things. Their crushing bulk and flailing tentacles may strike at any moment.

Hold and Drain (mnvr): Each round, a chthonian can attack with 1D8 tentacles, each of which cause damage equal to half the creature's damage bonus (round down). If a tentacle strikes home, it clings and worms its way into the victim's vitals, and begins to drain off blood and fluids, costing 3D10 CON each round. Reaching 0 CON, the victim dies. CON lost to a chthonian is gone for good. While a tentacle is draining a victim, it cannot be used to drain other targets, but it could still be used to fight-back, swinging the poor held victim like a ball on a chain at its attacker.

Tentacles draining their targets will continue to sap CON each round. Each tentacle could attack a different target or they could all attack the same one.

Crush: A chthonian may use its immense bulk to crush a foe. If crushing, it can continue to hold and drain victims that are already caught. The chthonian rears up and crashes down on a group: the crush area is circular, striking equally all within. The crush area equals a diameter in yards of the chthonian's SIZ divided by fifty. Within the crush area, an investigator must succeed with DEX, Dodge, or Jump, or lose hit points equal to the creature's full damage bonus.

Fighting 75% (37/15), damage 2D6 (thrashing tentacles)

Hold & Drain (mnvr) damage 2D6 + blood drain (seizing tentacles)

Crush 80% (40/16), damage: damage bonus (bulk, group)

Dodge 17% (8/3)

Armor: 5-point hide and muscle; regenerates 5 hit points per round after wounded, but ceases to work when below 1 hit point.

Sanity Loss: 1D3/1D20 Sanity points for a full adult; 1/1D10 Sanity points for the lesser instars; no Sanity points to see a hatchling.

Near invulnerable, the weaknesses of Cthonians have been explored by only a few (mad) wizards. Purported vulnerabilities include the Vach-Viraj Chant, the Elder Sign, and total immersion in a body of water.

Colours Out of Space

> *The shaft of phosphorescence from the well brought a sense of doom and abnormality which far outraced any image their conscious minds could form. It was no longer shining out, it was pouring out; and as the shapeless stream of unplaceable colour left the well it seemed to flow directly into the sky.*
>
> —H.P. Lovecraft, *The Colour Out of Space*

A colour is a sentient organism that manifests as pure colour—it is not gaseous, it is insubstantial. When it moves, it is visible as an amorphous, glistening patch of colour, rolling and shining in shades of its pale colours that match nothing in the known spectrum. This patch pours over the ground or flies in a living fashion. When it feeds, its victim's skin and face glow with the colour.

Though incorporeal, its passing nonetheless feels like the touch of a slimy, unhealthy vapor. Geiger counters register its presence as a distinctive burst of radiation. With today's light-intensification gear, it shows as a bright patch of luminosity. Infrared viewers are useless.

Colours come from the depths of space, where natural laws differ. Adult colours create embryos, harmless three-inch spheres seemingly empty. Deposited on verdant soil or in shallow waters, the embryo begins to germinate. After a few days, the outer shell dissolves and the new creature, which we may term a larva, emerges.

The jellylike larva can grow to great size. As it infiltrates the ecosystem, local vegetation exhibits a tremendous but unhealthy growth. Fruit tastes bitter. Insects and animals are born deformed. At night, all plant life glows with the colour, and the vegetation begins to twist and writhe, as though in a strong wind. Even humans shine with the spectral light. After a few months, the larva transforms into a young colour.

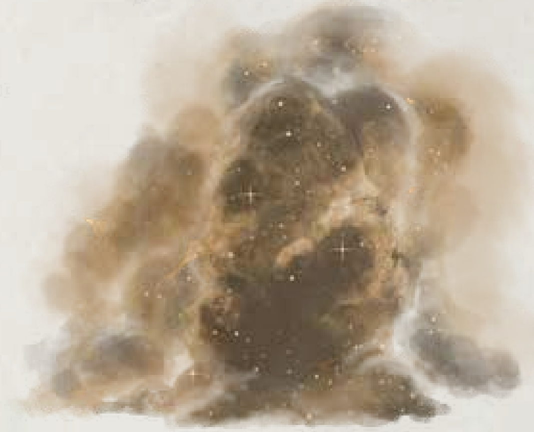
It now makes brief trips from its lair to feed, and begins to drain the life force from the area previously affected by the larva. When it drains enough energy, it departs the planet for space and adulthood. In so maturing, the colour may drain life force from an area of five acres or so if rich in life, or perhaps 10-20 acres of moor or grassland. The area drained is ruined thereafter, and no plant can grow.

Bright light inhibits a colour. It spends daylight hours in dark, cool hideaways, preferably underwater: cisterns, wells, lakes, reservoirs, and oceans are all suitable.

SPECIAL POWERS

Disintegrate: A colour can focus its energies to disintegrate a hole through almost any material. This ability is used primarily to excavate a lair underground. The same effort to melt a cubic foot of titanium removes several cubic yards of pinewood. The sides of the hole appear melted, but no heat is generated.

Solidify: A colour can concentrate and solidify a part of itself. That part becomes translucent. It can then manipulate objects.



Colour Out of Space

COLOURS OUT OF SPACE, Life-force feeders

char.	*averages*	*rolls*
STR	15	(1D6 × 5) per 50 POW or fraction thereof
CON	N/A	
SIZ	equal to POW	
DEX	95	(2D6+12 ×5)
INT	70	(4D6 ×5)
POW	50*	(2D6 ×5)

**Base amount, which then increases as a colour feeds.*

HP: N/A

Average Damage Bonus: N/A

Average Build: 0

Average Magic Points: 10*

Move: 12 pouring/20 flying

ATTACKS

Attacks per round: 1

Since a colour is so efficient an attacker, Keepers may wish to allow investigators to see it coming, allowing Spot Hidden rolls to detect its slight glow or to notice a sudden presence of ozone. Colours lack any recognized Fighting skill and cannot be harmed by normal means.

Characteristic Drain: When the colour is feeding, the victim must make an opposed POW roll. If the colour wins, it permanently drains 1D10 points each of STR, CON, POW, DEX, and APP from the victim, and costs him or her 1D6 hit points as well. Each point of POW so drained increases the colour's POW. The victim is aware of a sucking, burning sensation and progressively withers and greys. The victim's face sinks, the skin ageing with hideous cracks and wrinkles. Once drained, the victim dies.

Mental Attack: A colour can weaken the minds of nearby sentient beings. For each day in the colour's vicinity, each person must make an opposed INT roll or lose 1D6 magic points and 1D6 Sanity points. Magic points so destroyed cannot be regained without leaving the area. The influence also strongly binds the victim to his or her home and the influence becomes increasingly irresistible as the victim's will weakens. To leave the area, he or she must make a successful Hard or Extreme POW roll (half POW if magic points are reduced by 50%, or one-fifth of POW if magic points have been reduced to 0 or less), or be inexplicably compelled to stay.

Drain Opposed roll: victim's POW vs. colour's POW, damage 1D6 + characteristic loss

Mental Attack Opposed roll: victim's INT vs. colour's POW, damage 1D6 magic points + 1D6 Sanity points

Dodge 47% (23/9)

Armor: None—invulnerable to physical attack except by strong magnetic fields, which can imprison it. Vulnerable to magic.
Sanity Loss: 0/1D4 Sanity points to see a colour; 1/1D8 Sanity points to see a victim of a colour.

Could the colour of out space have sought Earth as place to pupate or gestate its young? Perhaps the Earth provides a safe and bountiful haven against otherworldly Mythos predators. What strange experiments would the mi-go perform if they successfully captured or reared a colour?

Crawling One

Wisely did Ibn Schacabao say, that happy the town at night whose wizards are all ashes. For it is of old rumor that the soul of the devil-bought hastes not from his charnel clay, but fats and instructs the very worm that gnaws*; till out of corruption horrid life springs, and the dull scavengers of earth wax crafty to vex it and swell monstrous to plague it. Great holes secretly are digged where earth's pores ought to suffice, and things have learnt to walk that ought to crawl.*

—H.P. Lovecraft, *The Festival*

A crawling one is composed of thousands of worms and maggots. Each worm is individually alive and constantly moves, though they generally hold the shape of a human body. The collective mass of wriggling creatures possesses the mind of a dead sorcerer, long since devoured by the maggoty horde. The ingested "will" of the wizard effectively drives the mass to work collectively to perform deeds and actions.

SPECIAL POWERS

Crawling ones cannot speak but can write messages. It is unnecessary for them to use spoken words in performing spells or when communing with their alien masters or creatures from beyond.

Spells: Each crawling one knows at least 1D10 spells.

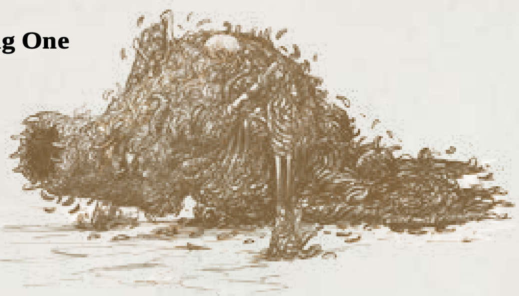
CRAWLING ONES, wriggling masters of sorcery

char.	*averages*	*rolls*
STR	45	(1D6+6 ×5)
CON	70	(4D6 ×5)
SIZ	65	(2D6+6 ×5)
DEX	35	(2D6 ×5)
INT	65	(4D6 ×5)
POW	100	(4D6+6 ×5)

HP: 13
Average Damage Bonus: +1D4
Average Build: 1
Average Magic Points: 20
Move: 8

ATTACKS
Attacks per round: 1

Crawling One



Fighting attacks: Crawling ones can use weapons as humans do, however they prefer to use spells or their minions to undertake physical tasks.

Fighting 35% (17/7), damage 1D3 (unarmed) or by weapon type

Dodge 20% (10/4)

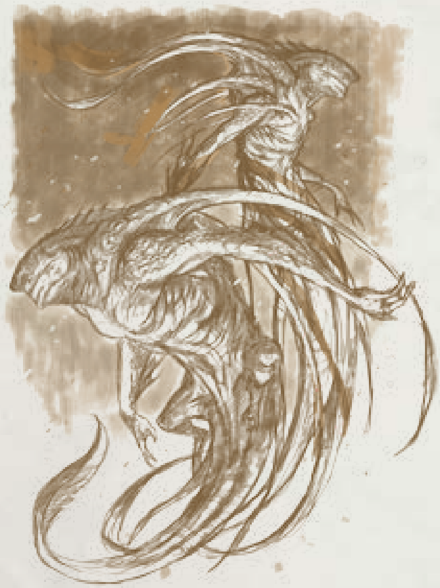
Armor: None; however due to the soft and resilient quality of the crawling one's bodies, normal weapons do minimal damage to the things. Bullets only cause a single point of damage, except for shotgun pellets, which do minimum damage for that type of firearm.
Skills: Stealth 60%.
Sanity Loss: 1D3/2D6 Sanity points to see a crawling one.

Dagon & Hydra (Unique Beings)

Vast, Polyphemous-like, and loathsome, it darted like a stupendous monster of nightmares to the monolith, about which it flung its gigantic scaly arms.

—H.P. Lovecraft, *Dagon*

Father Dagon and Mother Hydra are deep ones who have grown enormously in size and age, each over 20 feet tall and perhaps millions of years old. They rule the deep ones and lead them in their worship of Cthulhu. This pair is active and mobile, unlike Cthulhu and his minions, but are rarely met. Dagon and Hydra's characteristics are identical. It is possible that more than two deep ones have grown to the



Dagon & Hydra

enormous size and strength comparable to that described in Lovecraft's *Dagon*.

SPECIAL POWERS

Spells: Each knows all Summon and Bind spells and Contact spells.

DAGON and HYDRA, Rulers of the deep ones

STR 260 CON 250 SIZ 300 INT 100 POW 150
DEX 100 HP 55
Damage Bonus: +6D6
Build: 7
Magic Points: 30
Move: 10/15 swimming

ATTACKS
Attacks per round: 2
Fighting attacks: These huge monsters can strike investigators in a variety of ways, kicking, clawing, punching, stamping, etc.
Fighting 80% (40/18), damage 1D6 + damage bonus
Dodge 50% (25/10)
Armor: 6-point skin.
Sanity Loss: 1/1D10 Sanity points to see Dagon or Hydra.

The worship of Dagon by humanity appears to be ancient, with many cults flourishing and dying out throughout history. Often hidden behind a benign façade, such cults operate in public with only the members of the inner circle aware of the true nature and purpose of the cult.

The Phoenicians, Sumerians, Cannanites, and Philistines all appear to have revered a fertility god named Dagon or Dagan. The Dogon People of Mali revere amphibious, fishlike ancestor spirits who came to Earth in the distant past, as twins from an invisible star, whose return will herald a new age.

Keen observers state that the growth of the Esoteric Order of Dagon, popular with the residents of seaports and towns along the New England coast, is something to be watched closely.

Some claim that Dagon and Hydra are but facets or avatars of Great Cthulhu, being the elements or portions of that immense being that were not trapped in R'lyeh beneath the ocean.

Dark Young

Something black in the road, something that wasn't a tree. Something big and black and ropy, just squatting there, waiting, with ropy arms squirming and reaching… It came crawling up the hillside…and it was the black thing of my dreams—that black, ropy, slimy jelly tree-thing out of the woods. It crawled up and it flowed up on its hoofs and mouths and snaky arms.

—Robert Bloch, *Notebook Found in a Deserted House*

These beings are enormous writhing masses, formed out of ropy black tentacles. Here and there over the surfaces of the things are great puckered mouths that drip green goo.

Beneath the creatures, tentacles end in black hooves, on which they stamp. The monsters roughly resemble trees in silhouette—the trunks being the short legs, and the tops of the trees represented by the ropy, branching bodies. The whole mass of these things smell like open graves. Dark young stand between 12 and 20 feet tall.

Such entities are the "young" referred to in Shub-Niggurath's epithet, "Black Goat of the Woods with a Thousand Young." They are closely connected to her, and are found only in areas where she is worshiped. Dark young act as proxies for Shub-Niggurath in accepting sacrifices, accepting worship from cultists, devouring non-cultists, and spreading their mother's faith across the world. Luckily, they are rarely met with.

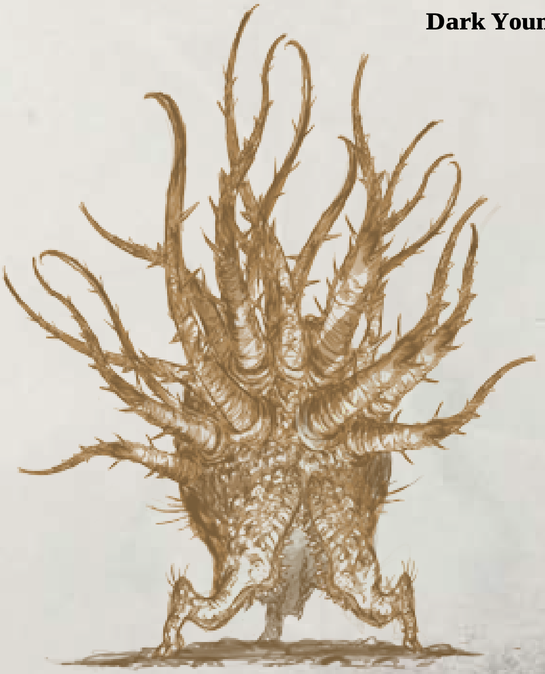
SPECIAL POWERS

Spells: Each dark young knows a number of spells equal to a tenth of its INT.

DARK YOUNG of Shub-Niggurath

char.	*averages*	*rolls*
STR	220	(4D6+30 ×5)
CON	80	(3D6+6 ×5)
SIZ	220	(4D6+30 ×5)
DEX	80	(3D6+6 ×5)
INT	70	(4D6 ×5)
POW	90	(5D6 ×5)

HP: 30
Average Damage Bonus: 4D6
Average Build: 5
Average Magic Points: 18
Move: 8



Dark Young

ATTACKS

Attacks per round: 5. Dark young may only use a Trample attack once per round.

Fighting attacks: In its masses of tentacles, a typical dark young has four thicker sinuous tentacles with which it attacks. Each of these thicker tentacles can strike out to injure. It may also kick out with its hooves, simply crush, or strike with its massive bulk.

Grab (mnvr): The Dark young can use its tentacles to grab and capture up to four victims. If a victim is grabbed, he or she is held to one of the horrible sucking mouths and drained of 1D10+5 STR per round. This STR loss cannot be restored. While being drained, a victim is capable only of ineffectual writhing and screaming.

Trample: The dark young can also trample with its massive hooves, typically hooting and bellowing as it rears up and attempts to trample as many opponents as it can (up to 1D4 humans if they are situated close together).

Fighting 80% (40/16), damage bonus

Grab (mnvr) grabbed and held for 1D10 + 5 STR drain per round

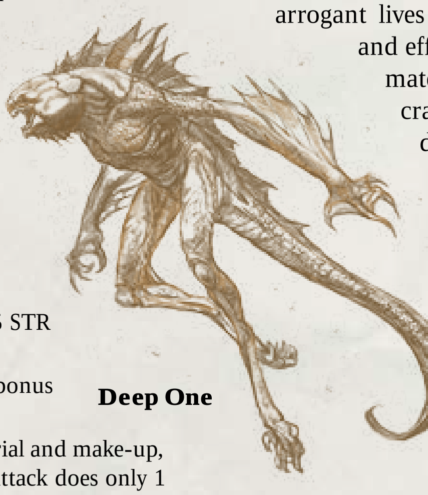
Trample 40% (20/8), damage 2D6 + damage bonus

Dodge 40% (20/8)

Armor: Dark young are of non-Earthly material and make-up, so that any successful hit with a firearm attack does only 1 point of damage per bullet (2 points for an impale). Hand-to-hand weapons do normal damage. Attacks dependent on heat, blast, corrosion, electrical charge, or poisoning have no effect.

Skills: Stealth (bonus die in woods) 30%.

Sanity Loss: 1D3/1D10 Sanity points to see a dark young.



Deep One

Recent research by field archaeologists in central England have uncovered curious clues about an ancient Pagan fertility cult. The findings reveal an unhealthy devotion to trees and darkly suggest hideous religious rites involving the sacrifice of virgins to something named only as the "Withering Tree."

Perhaps connected are the claims of certain Amazonian elders who speak of regions of the jungle that walk, and how gifts must be given to the "tall ones" to satiate their hunger. Indeed, a handful of travelers in these regions have returned with strange tales of being awoken at night by vines seemingly encroaching on their tents, with some going as far to claim that they awoke to find black vines encircling their legs or arms.

Deep One

I think their predominant colour was a greyish-green, though they had white bellies. They were mostly shiny and slippery, but the ridges of their backs were scaly. Their forms vaguely suggested the anthropoid, while their heads were the heads of fish, with prodigious bulging eyes that never closed. At the sides of their necks were palpitating gills and their long paws were webbed. They hopped irregularly, sometimes on hind legs and sometimes on four… their croaking, baying voices… held all the dark shades of expression which their staring faces lacked.

—H.P. Lovecraft, *The Shadow over Innsmouth*

The deep ones are an amphibious race that primarily serves Cthulhu and two beings known as Father Dagon and Mother Hydra. Locked in the timeless depths of the sea, their alien, arrogant lives are coldly beautiful, unbelievably cruel, and effectively immortal. They come together to mate or to worship Great Cthulhu, but do not crave touching or being touched as humans do. They are a marine race, unknown in freshwater environments, and globally have many cities, all submerged beneath the waves. One is off the coast of Massachusetts, near Innsmouth, while other sites are rumored to lie off the British Isles.

Deep ones may be worshiped by humans with whom they regularly interbreed, for deep ones are immortal unless slain, and so are any hybrid offspring.

SPECIAL POWERS

Breathe underwater: Dwelling under the sea, deep ones require no exterior help to breathe underwater and are equally capable of breathing on land.

Spells: Deep ones have a 40% chance of knowing 1D4 spells.

DEEP ONES, Gilled masters of the deep seas

char.	*averages*	*rolls*
STR	70	(4D6 ×5)
CON	50	(3D6 ×5)
SIZ	80	(3D6+6 ×5)
DEX	50	(3D6 ×5)
INT	65	(2D6+6 ×5)
POW	50	(3D6 ×5)

HP: 13

Average Damage Bonus: 1D4

Average Build: 1

Average Magic Points: 10

Move: 8/10 Swimming

ATTACKS

Attacks per round: 1

Fighting attacks: Deep ones can use weapons as humans do. They are skilled with their spears and tridents.

Fighting 45% (22/9), damage 1D6 + damage bonus or by weapon type (*e.g.* spear, damage 1D8 + damage bonus)

Dodge 25% (12/5)

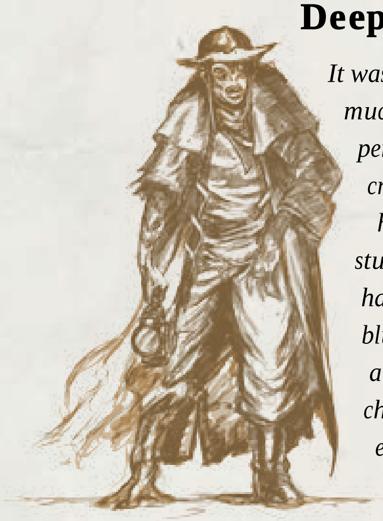
Armor: 1-point skin and scales.

Sanity Loss: 0/1D6 Sanity points to see a deep one.

For centuries the deep ones have had to build their fabulous underwater cities, hidden in the deepest oceans for no man to see. Occasionally found in the diaries, memoirs, or tales of sailors, fishermen, and pearl divers are hints and claims of strange jewelry, huge worked stones (often encrusted with mother of pearl) and, of course, mermaids.

If collected together, such stories might lead one to conclude that certain regions are host to immortal deep one communities. Names such as Ahu-Y'hloa, Y'ha-nth-lei, and G'll-oo have been recorded.

Deep One Hybrid



Deep One Hybrid

> *It was a thin, stoop-shouldered man not much under six feet tall… His age was perhaps thirty-five, but the odd, deep creases in the sides of his neck made him seem older when one did not study his dull, expressionless face. He had a narrow head, bulging, watery blue eyes that seemed never to wink, a flat nose, a receding forehead and chin, and singularly underdeveloped ears. His long, thick lip and coarse pored, greyish cheeks seemed almost beardless except for some sparse yellow hairs that straggled and curled in irregular patches; and in places the surface seemed queerly irregular, as if peeling from some cutaneous disease.*
>
> —H.P. Lovecraft, *The Shadow over Innsmouth*

Deep one hybrids are the progeny of deep one and human mating. Although the offspring of such unions are usually born as normal humans, changes in appearance and physiology tend to occur in late teens—commonly known as the "Innsmouth Look." By middle age, most hybrids display some form of gross deformity and such individuals retire to the privacy of their close-shuttered homes. Within a few years, the hybrid undergoes the final transformation into a deep one and embarks on a new life in the sea.

The physical changes are accompanied by an awakening of new senses, strange dreams of undersea cities, and a longing to visit seaside locales—particularly ancestral homes or the individual's birth place.

Typically, hybrids inhabit remote coastal villages, however they can be found further afield (particularly in the early stages of their transformation). As the final transformations take place the hybrid either learns to embrace their monstrous heritage or goes mad in the process.

Deep ones will attempt to lure hybrids to their lairs or places of safety, where they can supervise the final metamorphosis and ensure the hybrid is appropriately schooled in their shared heritage. About 10% of hybrids do not complete the transformation and are doomed to spend the rest of their life as a half-human half-deep one, while a further 10% do not undergo the metamorphosis at all, with the deep one genes essentially missing a generation—only to manifest in a future descendent.

SPECIAL POWERS

Breathe underwater: Hybrids are unable to breathe underwater until they have undergone the full change into a deep one; however, from early childhood onwards they can remain underwater for up to twice as long as the average human.

Spells: Older hybrids who have begun to embrace their watery heritage have a 10% chance of knowing 1D3 spells.

DEEP ONE HYBRID, Innsmouth-tainted progeny

char.	*averages*	*rolls*
STR	65	(2D6+6 ×5)
CON	65	(2D6+6 ×5)
SIZ	52	(3D6 ×5)
DEX	65	(2D6+6 ×5)
INT	65	(2D6+6 ×5)
POW	50	(3D6 ×5)
APP	35	(2D6 ×5)

HP: 11
Average Damage Bonus: none.
Average Build: 0
Average Magic Points: 10
Move: 8/8 Swimming

ATTACKS

Attacks per round: 1

Fighting attacks: Deep one hybrids can use weapons as humans do.

Fighting 45% (22/9), damage per weapon type + damage bonus, or unarmed (1D3) + damage bonus.

Dodge 30% (15/6)

Armor: None.

Skills: Jump 45%, Listen 50%, Stealth 46%, Swim 60%.

Sanity Loss: 0/1D4 Sanity points to see a deep one hybrid, although this may be increased (1/1D6+) for particularly monstrous specimens.

Dhole

> *Below him the ground was festering with gigantic Dholes, and even as he looked, one reared up several hundred feet and levelled a bleached, viscous end at him.*
>
> —H.P. Lovecraft and E. Hoffman Price, *Through the Gate of the Silver Key*

Dholes are gigantic wormlike burrowing horrors. They are not native to the Earth and none seem to have been brought here for more than brief periods, fortunately, for they seem to have riddled and laid waste to several other worlds. They dislike light, though it does not visibly harm them. They are only rarely seen in daylight, and then only on planets that they have thoroughly conquered. Some unknown relation between dholes and chthonians may exist. Similar creatures, bholes, exist in the Dreamlands.

DHOLES, Burrowing horrors

char.	*averages*	*rolls*
STR	2525	(10D100 ×5)
CON	755	(1D100+100 ×5)
SIZ	2775	(1D100+STR ×5)
DEX	10	(1D4 ×5)
INT	35	(2D6 ×5)
POW	170	(10D6 ×5)

HP: 353

Average Damage Bonus: enough to flatten a battleship (64D6)

Average Build: 65

Average Magic Points: 35

Move: 15 Crawl/10 Burrow

ATTACKS

Attacks per round: 1

Fighting attacks: The massive, fast-moving bulk of these things is very dangerous for fleshy mortals to approach. A blow from its bulk is like being hit by a train. If a dhole crushes an investigator, death is automatic. With a successful Luck roll, enough can be found to bury.

Goo Attack: In lieu of swallowing or crushing a target, a dhole can spit a gob of slimy goo from its mouth up to a range of 2-3 miles. The goo covers a circular area with a diameter equal to 1% of the monster's SIZ in feet: thus a dhole of SIZ 2750 spits a glob 27 feet across, big enough to bring down an airplane.

Any living thing struck by the glob is stunned and engulfed. Climbing out of a mass of goo requires an Extreme STR roll; make one attempt per round. While buried in the frightful slime, the investigator cannot breathe and begins to drown. In addition, the caustic slime costs the investigator 1 hit point per round her or she is held. Once the victim escapes, the burning damage stops.

Engulf: If a dhole swallows (engulfs) someone, it scoops clean an area equal in size to the area of its goo attack.

Fighting 30% (15/6), damage death

Spit Goo 50% (25/10), damage special

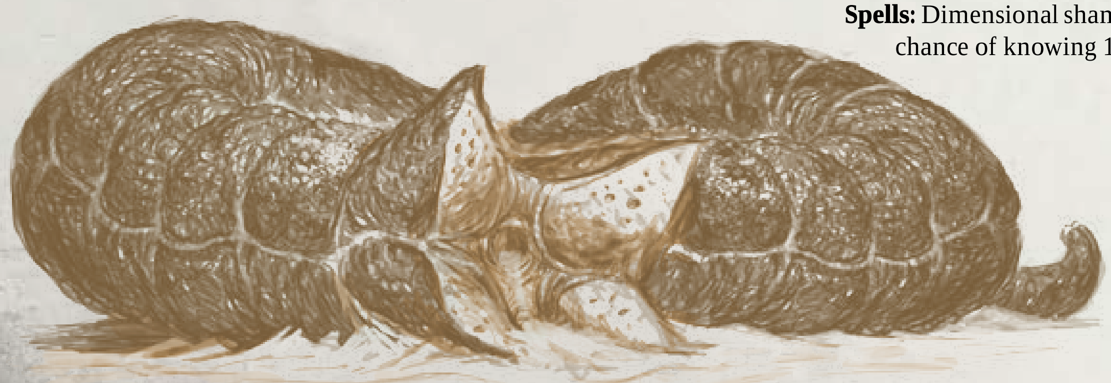
Engulf 80% (40/16), damage swallowed

Dodge 6% (3/1)

Armor: Equal one-fifth of the dhole's POW.

Sanity Loss: 1D4/1D20 Sanity points to see a dhole.

Dhole



The great wizard, Ay-i-Shak the Cunning, claimed in his blasphemous memoirs that he visited and consorted with the bholes in the land of dream, learning that these immense beings were the true mothers of dholes. Through unfathomable means, the bholes were able to send their dhole progeny across space and time to planets in the Waking World. Ay-i-Shak writes that he was barely able to escape with his life from the encounter; it was only the timely sacrifice of his young assistant, Mamoud, which enabled the wizard to make his escape.

Dimensional Shambler

> *Shuffling towards him in the darkness was the gigantic, blasphemous form of a thing not wholly ape and not wholly insect. Its hide hung loosely upon its frame, and its rugose, dead-eyed rudiment of a head swayed drunkenly from side to side. Its forepaws were extended, with talons spread wide, and its whole body was taut with murderous malignity despite its utter lack of facial description.*
>
> —H.P. Lovecraft and Hazel Heald, *The Horror in the Museum*

Little is known about these beings save their name and a description of a hide. It is assumed that they are entities capable of walking between the planes and worlds of the universe, never spending much time at any one location.

Rumors suggest that these entities occasionally serve a god or a Great Old One, however their individual motivations and purpose remain a mystery.

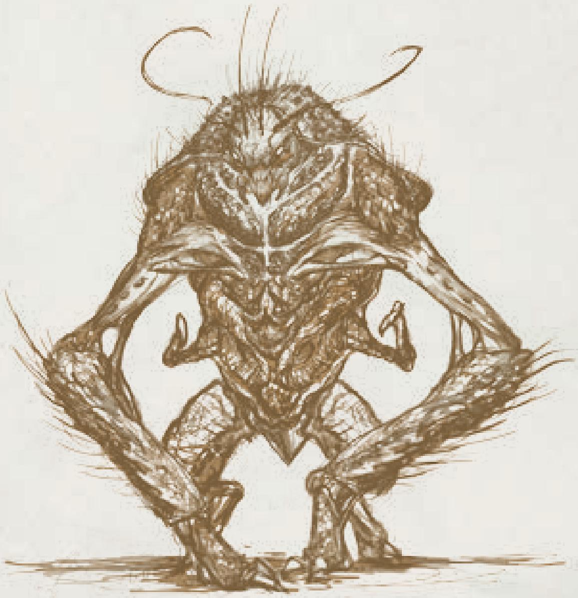
SPECIAL POWERS

Trans-dimensional Travel: Able to leave a plane of existence at will, signaling the change by beginning to shimmer and fade. This transition costs them 4 magic points and takes a round to complete. During this time they may be attacked, however they cannot inflict damage on their attackers.

A shambler can take objects or beings with it when it fades into another dimension. By clutching the desired object in its talons and expending an additional magic point per 50 SIZ points of the object or creature, that which is held makes the transit also. Objects and victims lost are never found again.

Spells: Dimensional shamblers have a 40% chance of knowing 1D3 spells.

Dimensional Shambler



DIMENSIONAL SHAMBLERS, Dimension-hopping travelers

char.	*averages*	*rolls*
STR	95	(2D6+12 ×5)
CON	80	(3D6+6 ×5)
SIZ	95	(2D6+12 ×5)
DEX	50	(3D6 ×5)
INT	35	(2D6 ×5)
POW	50	(3D6 ×5)

HP: 17
Average Damage Bonus: +1D6.
Average Build: 2
Average Magic Points: 10
Move: 7

ATTACKS

Attacks per round: 2

Fighting attacks: Dimensional shamblers can attack with both fore-claws using general unarmed attacks they may attempt to grab an opponent and disappear into another dimension.

Fighting 45% (22/9), 1D8 + damage bonus

Grab (mnvr) grabbed and held for 1 round before disappearing to who knows where?

Dodge 30% (15/6)
Armor: 3-point thick hide.
Sanity Loss: 0/1D10 Sanity points to see a dimensional shambler.

Elder Thing

> *They represented some ridged barrel-shaped object with thin horizontal arms radiating spoke-like from a central ring and with vertical knobs or bulbs projecting from the head and base of the barrel. Each of these knobs was the hub of a system of five long, flat, triangularly tapering arms arranged around it like the arms of a starfish.*
>
> —H.P. Lovecraft, *Dreams in the Witch House*

A complete description of one of these beings can be found in *At the Mountains of Madness* by Lovecraft: it notes that the entity stands about eight feet tall, with a six-foot torso, and that it has wings, which neatly fold up into slots. In that story this race is referred to as the Old Ones. Elder things communicate by piping whistles and can sense without light.

Elder things came to Earth a billion years ago and may have accidentally started terrestrial life through arcane experimentation. They created the blasphemous shoggoths to serve as slaves. Their race began to degenerate before man evolved, and they at least partially lost their former ability to fly through space on their membranous wings. After numerous wars with other races, the mi-go and the star-spawn prime among them, and the rebellion of their former slaves, the shoggoths, the amphibious elder things were eventually driven back to Antarctica in the last few million years, where their last city remains frozen under a glacier. Their civilization was eventually wiped out by the cold of the ice age. The elder things are extinct on land, however they may still have colonies in the deepest waters.

Time-travelling witches and sorcerers have sometimes sought out elder things in order to further their learning and understanding of the universe and Mythos matters. Such testimony also hints at non-degenerate elder things still living among the stars.

SPECIAL POWERS

Spells: Elder things have a 70% chance of knowing 1D4 spells.

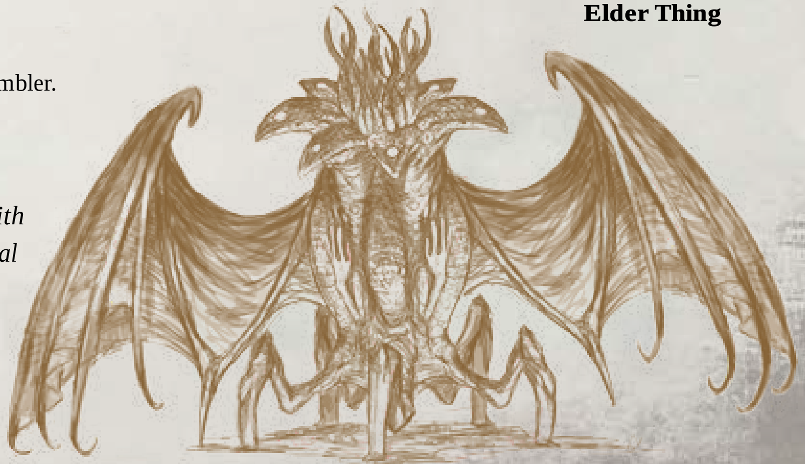
Technology: See the **Chapter 13: Artifacts and Alien Devices** for further information.

ELDER THINGS, Mysterious scientists from the dawn of time

char.	*averages*	*rolls*
STR	190	(4D6+24 ×5)
CON	110	(3D6+6 ×5)
SIZ	140	(8D6 ×5)
DEX	80	(3D6+6 ×5)
INT	80	(1D6+12 ×5)
POW	50	(3D6 ×5)

HP: 25

Elder Thing



Average Damage Bonus: +3D6
Average Build: 4
Average Magic Points: 10
Move: 8/10 flying

ATTACKS
Attacks per round: 5
Fighting attacks: An elder thing may use its tentacles and its bulk to strike at opponents.
Seize (mnvr): Once a tentacle grips, it clings to the victim and each round thereafter the victim loses hit points equal to half the elder thing's damage bonus in constriction and crushing damage. Each elder thing has five tentacles, therefore no more than five victims may be held in this way.

Fighting 40% (20/8), damage bonus

Seize (mnvr) seizes target, followed by ½ damage bonus in constriction each round

Dodge 40% (20/8)
Armor: 7-point skin.
Sanity Loss: 0/1D6 Sanity points to see an elder thing.

Fire Vampire

These appeared as thousands of tiny points of light…The myriad points of light were living entities of flame! Where they touched, fire sprang up.
—August Derleth, *The Dweller in Darkness*

Fire vampires are minions of the Great Old One named Cthugha and, like him, dwell on or near the star Fomalhaut. They come to Earth when summoned or when accompanying Cthugha. They appear to be a form of intelligent gas or plasma.

SPECIAL POWERS

Spells: Fire vampires have a 20% chance of knowing 1D3 spells.

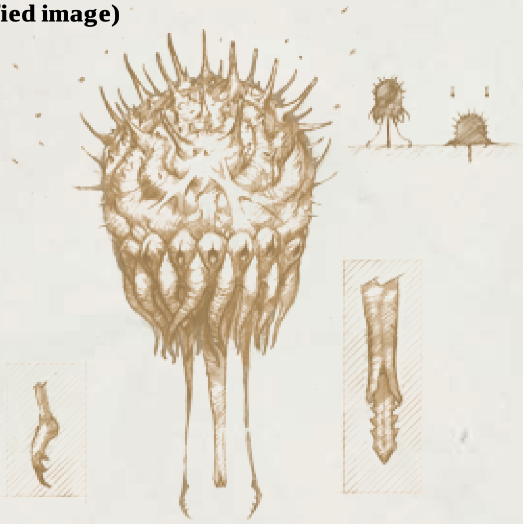
FIRE VAMPIRES, The flame feeders

char.	*averages*	*rolls*
STR	N/A	
CON	35	(2D6 ×5)
SIZ	01	(01)
DEX	80	(3D6+6 ×5)
INT	50	(3D6 ×5)
POW	65	(2D+6 ×5)

HP: 3
Average Damage Bonus: N/A
Average Build: –2
Average Magic Points: 13
Move: 11 flying

ATTACKS
Attacks per round: 1
Fighting Attacks: Fire vampires attack by touching their victims, and can set flammable objects alight by touch. They damage humans by heat-shock. To determine the heat-shock, roll 2D6 damage for the vampire's attack. If the investigator passes a CON roll, half of this damage is taken; if failed, the full damage is inflicted.
In the same attack, the vampire will try to steal magic points from its target: use an opposed POW roll; if the vampire wins, it steals 1D10 magic points from the victim; if the target wins the roll, the fire vampire loses one of its own magic points. Thus, in each attack by a fire vampire, roll twice—once to determine heat damage and once to determine magic point loss.

Fire Vampire (magnified image)



Fighting 85% (42/17), damage 2D6 burn + magic point drain

Dodge 40% (20/8)
Armor: Standard material weapons cannot harm them, (blades, bullets, etc.) Water costs a fire vampire one hit point per half-gallon poured over it, a typical handheld fire extinguisher does 1D6 hit points of damage to it, while a bucket of water costs it 1D3 hit points.
Sanity Loss: 0/D6 Sanity points for seeing a fire vampire.

Flying Polyp

A horrible elder race of half polypous, utterly alien entities… They were only partly material and had the power of aerial motion, despite the absence of wings…Suggestions of a monstrous plasticity and of temporary lapses of visibility… singular whistling noises and colossal foot-prints made up of five circular toe marks seemed also to be associated with them.
—H.P. Lovecraft, *The Shadow Out of Time*

This unnamed species came to Earth from space as conquerors about seven hundred and fifty million years ago. They built basalt cities with high windowless towers and inhabited three other planets in the solar system as well. On Earth, they warred with the Great Race of Yith and were finally defeated and forced underground. At the close of the Cretaceous era (about 50 million years ago) they rose up from their subterranean haunts and extracted their revenge by exterminating the Great Race.

Polyps still remain in their deep caverns and seem content to remain there, annihilating the few beings who chance upon them. The entrances to their dwellings are mostly deep within ancient ruins where there are great wells sealed over with stone. Inside these wells dwell the polyps still, ferocious alien fighters with a bewildering variety of attacks.

Ancient tales tell that they have the power to control great winds, able to cause devastation, as well as target individuals.

SPECIAL POWERS

Invisibility: By spending 1 magic point per round, a polyp can turn totally invisible. It still can be roughly located by the constant, nauseating piping sound that always accompanies it. Anyone trying to hit an invisible polyp must make a successful Listen roll to tell where it is, and if located, any rolls to hit it are made with one penalty die.

Polyps naturally phase in and out of visibility, so a Luck roll must be made with each attack made upon it. If the Luck roll is failed the Polyp phases just at that moment and the attack is made with one penalty die. When a polyp is invisible, it does not attack with its tentacles, but may still use one of the wind attacks or cast spells.

Spells: Polyps have a 70% chance of knowing 1D10 spells.

FLYING POLYPS, Terrors from the blackness below

char.	*averages*	*rolls*
STR	250	(4D6+36 ×5)
CON	125	(2D6+18 ×5)
SIZ	250	(4D6+36 ×5)
DEX	65	(2D6+6 ×5)
INT	70	(4D6 ×5)
POW	80	(3D6+6 ×5)

HP: 37

Average Damage Bonus: +5D6 (but use only for Wind Blast)

Average Build: 6

Average Magic Points:16

Move: 8/12 flying

ATTACKS

Attacks per round: 2D6 (each round, roll 2D6 to determine how many tentacles form); may use only one wind-based attack per round.

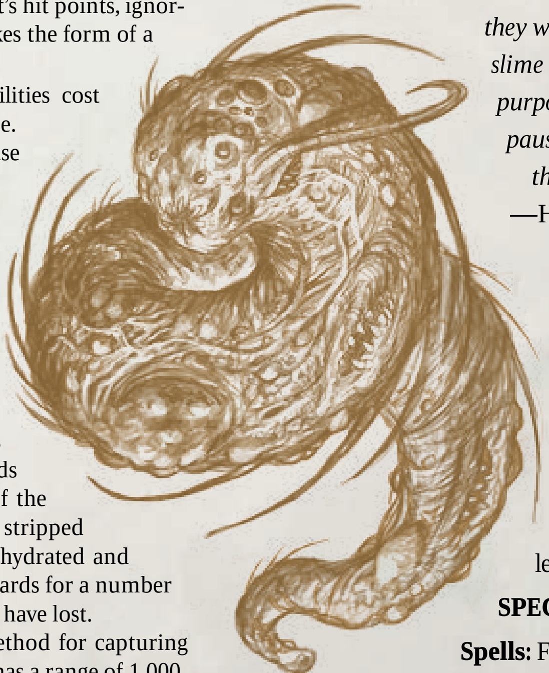
Fighting Attacks: Polyps continually form and dissolve tentacles from their bodies. Tentacle damage is always 1D10. Because of the partially nonmaterial nature of these entities, the tentacle's damage is done directly to the target's hit points, ignoring any body armor. The wound takes the form of a windburn or desiccation of tissue.

Note: Each of the polypoid wind abilities cost them 1 magic point per round to use.

Wind Blast: The wind blast has a base range of 20 yards and a 10-yard-diameter cylinder of effect emanating from the polyp, doing damage equal to the polyp's damage bonus. The cylindrical blast can extend further than 20 yards, but loses 1D6 damage for each multiple of the base distance—thus a target at 39 yards would take 4D6 (damage bonus minus 1D6), and a target at 41 yards would take 3D6 damage. Victims of the wind blast literally have their flesh stripped from their bones and their skin dehydrated and wind-burned, and are blown backwards for a number of yards equal to the hit points they have lost.

Fixing Attack: This is a mysterious method for capturing prey. In this mode, the wind attack has a range of 1,000 yards and can blow without diminishment around corners or up through winding corridors. Although the wind emanates from the polyp, it has a peculiar sucking effect on the target, slowing down him or her and forcing the target to make an opposed STR roll versus the polyp's POW. Beyond 200 yards this becomes less effective and one bonus die is granted to the target. If the polyp wins, the victim cannot move away that round. If the target wins, he or she may move normally. The flying polyp can move at full speed while using this ability, so it may be both chasing interesting prey and slowing it.

This technique may be used on multiple targets within 30 yards of one another. Each other target gains one bonus die on the STR roll to oppose the polyp. The polyp may choose its targets.



Flying Polyp

Windstorm Attack: A polyp can generate a wind in conjunction with its fellows. The windstorm has a speed of half a mile per hour per point of POW of the participating polyp. This windstorm is local, losing 5 mph of force for every 200 yards it travels. A group of polyps can generate hurricane-force winds within an area of a few square miles. Targets take 1D4 damage for every 20 mph above 100 mph of wind speed; those that succeed in a Luck roll take half damage.

Fighting 85% (42/17), damage 1D10

Wind blast 70% (35/14), damage bonus (lowered by 1D6 per 20 yards distance)

Dodge 30% (15/6)

Armor: 4 points, plus invisibility. The extra-terrene polyp takes only minimum damage from physical weapons, which is reduced again by 4 points due to the monster's skin armor. Enchanted weapons do full normal damage, as do forces such as heat or electricity.

Sanity Loss: 1D3/1D20 Sanity points to see a flying polyp.

Formless Spawn

When the men of K'n-Yan went down into N'Kai's black abyss with their great atom-power searchlights, they found living things—living things that oozed along stone channels and worshipped onyx and basalt images of Tsathoggua. But they were not toads like Tsathoggua himself. Far worse—they were amorphous lumps of viscous black slime that took temporary shapes for various purposes. The explorers of K'N-Yan did not pause for detailed observations, and those that escaped alive sealed the passage.

—H.P. Lovecraft and Zealia Bishop, *The Mound*

These black, protean beings change shapes in an instant, from toad-like lumps to elongated things with hundreds of rudimentary legs. They ooze through small cracks and enlarge their appendages at will. They are closely associated with Tsathoggua, often found in his temples or in sunless caverns.

SPECIAL POWERS

Spells: Formless spawn have a 25% chance of knowing 1 spell. Of those, 2% know many spells.

FORMLESS SPAWN, Shape-shifting horrors

char.	*averages*	*rolls*
STR	90	(1D6+6 ×5 to 6D6+6 ×5)
CON	50	(3D6 ×5)
SIZ	120	(1D6+12 ×5 to 6D6+12 ×5)
DEX	95	(2D6+12 ×5)
INT	65	(2D6+6 ×5)
POW	50	(3D6 ×5)

HP: 17
Average Damage Bonus: +2D6.
Average Build: 3
Average Magic Points: 10
Move: 12

ATTACKS

Attacks per round: 2 (limited to 1 Bite per round)

Fighting attacks: Due to their extreme fluidity they are able to attack in a wide variety of ways, forming whips, tentacles, and other appendages with which to bludgeon and strike their opponents.

Bite: The victim is instantly swallowed. Each round thereafter the victim takes 1 point of damage from constriction—the damage done per round progressively increasing by 1 point (*e.g.*, on the second round 2 points of damage are taken, and so forth). While swallowed, the victim may take no action whatsoever, though friends may attempt to slay the monster to free him or her. A formless spawn can make one Bite attack per round and can continue to swallow prey until having swallowed its own SIZ in prey. While digesting a victim, a spawn may continue to fight but may not shift location without disgorging what it has swallowed.

Grab (mnvr): Grabs an opponent using one of its whip like appendages; range is always one-fifth of the monster's SIZ in yards.

Fighting 60% (30/12), damage 2D6 + damage bonus

Grab (mnvr) damage 1D6 + damage bonus

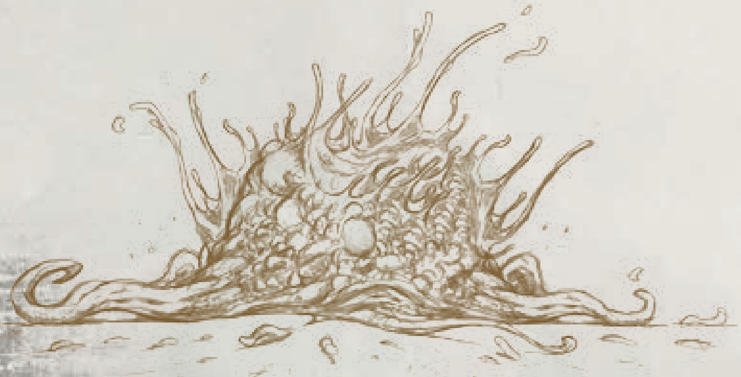
Bite 30% (15/6), damage swallowed

Dodge 47% (23/9)

Armor: Immune to all physical weapons, even enchanted ones—wounds simply snap closed after being opened. Spells may affect them, as may fire, chemicals, or other forces.

Sanity Loss: 1/1D10 Sanity points to see a formless spawn.

Formless Spawn



Ghast

> *Repulsive beings which die in the light…and leap on long hind legs…a pair of yellowish red eyes…Ghasts have indeed an excellent sense of smell…something about the size of a small horse hopped out into the grey twilight, and Carter turned sick at the aspect of that scabrous and unwholesome beast, whose face is so curiously human despite the absence of a nose, a forehead, and other particulars…They spoke in coughing gutturals.*
>
> —H. P. Lovecraft, *The Dream-Quest of Unknown Kadath*

Ghasts are restricted to the underworld and vast caverns where sunlight never comes. Exposed to direct sunlight, they sicken and eventually die. Ghasts are cannibalistic and eat one another as well as other beings they catch.

The horrible, semi-human bipeds ridden by the highly-scientific but morally-degenerate humans inhabiting the cavern of K'n-Yan may be relatives of, or even be examples of, ghasts. If this is the case, then ghasts are likely the result of serpent people genetic experimentation. Ghasts are evidently tamable, though primitive and savage.

GHASTS, Unwholesome scabrous beasts

char.	*averages*	*rolls*
STR	110	(3D6+12 ×5)
CON	70	(4D6 ×5)
SIZ	130	(4D6+12 ×5)
DEX	65	(2D6+6 ×5)
INT	15	(1D6 ×5)
POW	50	(3D6 ×5)

HP: 20
Average Damage Bonus: +2D6.
Average Build: 3
Average Magic Points: 10
Move: 10

ATTACKS

Attacks per round: 2

Fighting attacks: Ghasts have the usual range of unarmed attacks open to humanoids.

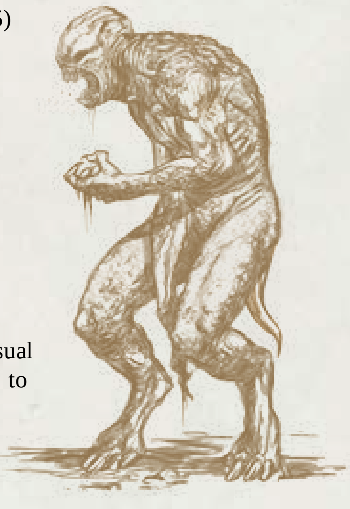
Fighting 45% (22/9), damage 1D6 + damage bonus

Dodge 35% (17/7)

Armor: None.

Skills: Stealth 70%.

Sanity Loss: 0/1D8 Sanity points to see a ghast.



Ghast

Ghoul

> *These figures were seldom completely human, but often approached humanity in varying degree. Most of the bodies, while roughly bipedal, had a forward slumping, and a vaguely canine cast. The texture of the majority was a kind of unpleasant rubberiness.*
>
> —H.P. Lovecraft, *Pickman's Model*

Ghouls are loathsome humanoids with rubbery skin, hoof-like feet, canine features, and claws. They speak in what are described as gibberings and meepings. They are often encrusted with grave mold collected as they feed.

They dwell in tunnel systems beneath many cities, often centered on graveyards and ancient catacombs. They are known to have commerce with witches and those seeking unspeakable pleasures, although an unwitting human is more likely to be attacked when encountered.

Dark lore suggests that it is possible for a human to transform into a ghoul over a prolonged period.

SPECIAL POWERS

Spells: ghouls have a 15% chance of knowing 1D10 spells.

GHOULS, Mocking charnel feeders

char.	*averages*	*rolls*
STR	80	(3D6+6 ×5)
CON	65	(2D6+6 ×5)
SIZ	65	(2D6+6 ×5)
DEX	65	(2D6+6 ×5)
INT	65	(2D6+6 ×5)
POW	65	(2D6+6 ×5)

HP: 13
Average Damage Bonus: 1D4
Average Build: 1
Average Magic Points: 13
Move: 9

ATTACKS

Attacks per round: 3

Fighting attacks: Ghouls have the usual range of unarmed attacks open to humanoids. Also ghouls have claws that are razor-sharp and filthy; these bony protrusions slice through human flesh in an instant. Wounds caused may become diseased if not treated.

Bite and hold (mnvr): If the ghoul's bite strikes home it hangs on instead of using claw attacks, and worries the victim with its fangs, continuing to do 1D4 damage automatically per round. An opposed STR roll is required to dislodge the ghoul, breaking the hold and ending the bite damage.

Fighting 40% (20/8), damage 1D6 + damage bonus

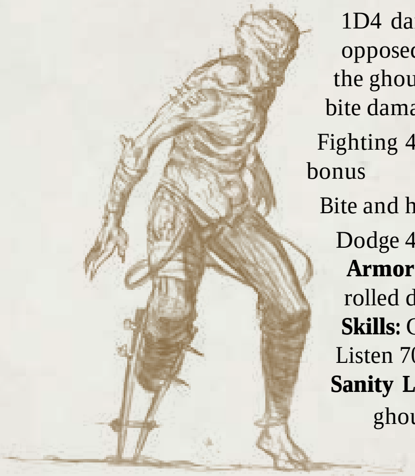
Bite and hold (mnvr) damage 1D4 per round

Dodge 40% (20/8)

Armor: Firearms and projectiles do half of rolled damage; round down any fraction.

Skills: Climb 85%, Stealth 70%, Jump 75%, Listen 70%, Spot Hidden 50%.

Sanity Loss: 0/1D6 Sanity points to see a ghoul.


Ghoul

Ghouls may be the truth that lies behind the myth of the changeling—the belief that faeries steal young babies, leaving "wild things" in their place. The wild things appear human initially, becoming stranger and weirder as they grow older until one day, normally around maturity, they disappear.

Gla'aki, Servant of

A hand came scrabbling up out to lever it up!…the hand of a corpse—bloodless and skeletal, and with impossibly long, cracked nails.
—R. Campbell, *The Inhabitant of the Lake*

Gla'aki's slaves are undead things created by his spines. They share Gla'aki's memories and become almost a part of the Great Old One, though they can perform many individual actions.

At first they look human enough, if stiff and corpselike, but in time they wither and look like the undead monsters they are. After six decades of half-death, the servants of Gla'aki become subject to the Green Decay if exposed to intense light, such as daylight. The Green Decay begins to rot on the spot, destroying one so exposed in a few hours.

SPECIAL POWERS

Spells: Servants of Gla'aki do not generally have any spells, though they retain any they knew while alive, plus any new spells taught by Gla'aki (at the Keeper's discretion).

SERVANTS OF GLA'AKI, Decaying slaves

char.	*averages*	*rolls*
STR	50	(3D6 ×5)
CON	105	(3D6 ×10)
SIZ	65	(2D6+6 ×5)
DEX	15	(1D6 ×5)
INT	65	(2D6+6 ×5)
POW	50	(3D6 ×5)

HP: 17
Average Damage Bonus: none.
Average Build: 0
Average Magic Points: 10
Move: 5

ATTACKS

Attacks per round: 1

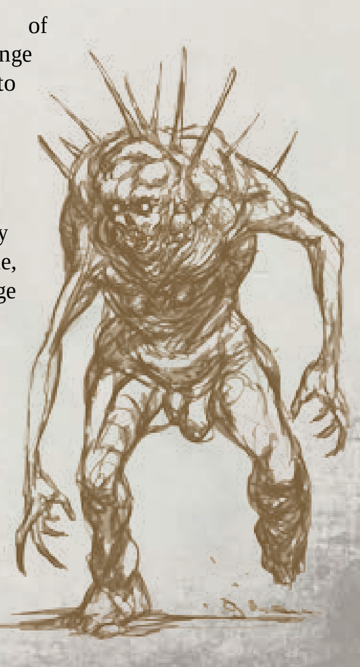
Fighting attacks: Servants of Gla'aki have the usual range of unarmed attacks open to humanoids, or they may be armed, typically with a sickle.

Fighting 40% (20/8), damage 1D3 + damage bonus or by weapon (typically a sickle, damage 1D6 + 1 + damage bonus)

Dodge 10% (5/2)

Armor: None.

Sanity Loss: No Sanity point loss if human-seeming; 1/1D8 Sanity points lost if in living-corpse aspect; if dead from Green Decay, 1/1D10 Sanity points to see.


Servant of Gla'aki

Gnoph-Keh

Gnoph-Keh, the hairy myth-thing of the Greenland ice, that walked sometimes on two legs, sometimes on four, and sometimes on six.
— H.P. Lovecraft and Hazel Heald, *The Horror in the Museum*

In earlier stories, Gnoph-Keh appears to be a single being. Later it seems to be a race of beings, possibly even a degenerate tribe. Here we assume that it is a sparse race of beings, associated with Ithaqua.

Usually only one gnoph-keh is encountered at a time and the race is generally restricted to glaciers, ice caps, and extremely cold and icy areas. Especially harsh winters may bring them down into the lowlands. If a human tribe have indeed named themselves after the fabled gnoph-keh, perhaps they worship the gnoph-keh as a deity or use it as a totem beast.

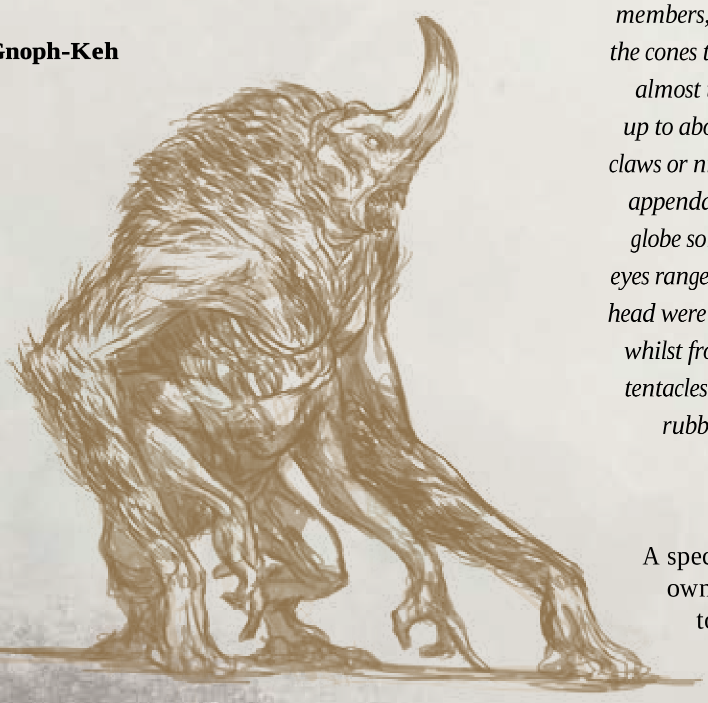
SPECIAL POWERS

Blizzard: The gnoph-keh has the power to summon a small blizzard about itself, restricting visibility to 3 yards maximum. This costs the creature 1 magic point per hour and yields a blizzard with a radius of 100 yards. That radius may be increased by 100 more yards for every extra magic point expended. On the rare occasions that two or more gnoph-kehs work together, they may combine their magic points to create gigantic blizzards. The blizzard will always be centered on the gnoph-keh.

Every 15 minutes that an investigator spends within such a blizzard, the player must make a CON roll or have his or her investigator lose 1 hit point to freezing damage (if not properly protected against the ice and wind). Note that no recovery of hit points may take place while exposed to the blizzard.

Generate Cold: The gnoph-keh can also create an intense cold around its body by expending magic points. For each magic point the gnoph-keh spends, the temperature goes down by 20°F for an hour in a 100-yard radius. If the creature desires, it can combine the cold and blizzard attacks to create a terrifying local storm.

Spells: Gnoph-keh have a 75% chance of knowing 1D10 spells.



Gnoph-Keh

GNOPH-KEH, Fiends of the ice

char.	*averages*	*rolls*
STR	155	(2D6+24 x5)
CON	110	(3D6+12 ×5)
SIZ	155	(2D6+24 ×5)
DEX	70	(4D6 ×5)
INT	75	(1D6+12 ×5)
POW	105	(6D6 ×5)

HP: 26
Average Damage Bonus: +3D6
Average Build: 4
Average Magic Points: 21
Move: 9

ATTACKS

Attacks per round: 5 (only 1 Horn Gore per round).
Fighting attacks: The gnoph-keh may attack with its vicious claws and tremendous bulk.
Horn Gore: Once per round the gnoph-keh may bring its terrible horn to bear on one target.

Fighting 45% (22/9), damage 1D6 + damage bonus

Horn Gore 65% (32/13), damage 1D10 + damage bonus

Dodge 35% (17/7)
Armor: 9 points of gristle, fur, and hide.
Sanity Loss: 0/1D10 Sanity points for seeing a gnoph-keh.

Great Race of Yith

Enormous, iridescent cones, about ten feet high and ten feet wide at the base, and made up of some ridgy, scaly, semi-elastic matter. From their apexes projected four flexible, cylindrical members, each a foot thick, and of a ridgy substance like that of the cones themselves. These members were sometimes contracted almost to nothing, and sometimes extended to any distance up to about ten feet. Terminating two of them were enormous claws or nippers. At the end of a third were four red trumpet-like appendages. The fourth terminated in an irregular yellowish globe some two feet in diameter and having three great dark eyes ranged along its central circumference . . . Surmounting this head were four slender grey stalks bearing flowerlike appendages, whilst from its nether side dangled eight greenish antennae or tentacles. The great base of the central cone was ringed with a rubbery grey substance which moved the whole entity through expansion and contraction.
—H.P. Lovecraft, *The Shadow Out of Time*

A species of time-traveling mental entities, fleeing their own world's destruction. They came to Earth and took over the minds and bodies of the cone-shaped beings dwelling here. The combination of the Earth-born bodies and the minds of the aliens made the Great Race. They taught their young their own technology and culture. Those young grew up as true inheritors of the mentalists and the new bodies were natural to them. In the aeons that followed, the Great Race divided the Earth between themselves, the mi-go, and Cthulhu's kin. Cthulhu and his kind ruled from the Pacific and the lost lands of R'lyeh and Mu. The mi-go controlled the North, while in the south the Great Race were supreme. Their greatest city was Pnakotus, in modern-day Australia.

This race flourished from about four hundred million years ago until fifty million years ago, when they were exterminated by the flying polyps, an ancient race which they had imprisoned when they first came to Earth. However, the minds of the Great Race had foreseen their doom and so fled their cone-shaped bodies, mentally travelling into the future and imposing their minds in the bodies of a beetle-like race destined to succeed mankind.

The Great Race reproduce by means of spores, but do so infrequently because of their long individual life spans (4,000 to 5,000 years). Members feed solely on liquids.

The Yithians are a race of socialist individuals. They value intelligence above all else and use it as their criterion for immigration. Resources are shared among their kind out of a sense of intellectual logic and proportion. Strife is rare. The Great Race worship no gods.

SPECIAL POWERS

Time Travel: The Great Race are so-named because they conquered time so thoroughly—the only race known to have done so. A member of the race can send its mind forward or backward through time and across space, pick out a suitable subject and trade minds with it; whenever a member of the Great Race takes over the body of a being, that being's mind is transferred into the body of the Great Race individual, there to stay until the being now inhabiting its old body sees fit to return and trade places once more. With this technique the race has traveled *en masse* through time and space and conquered other planets.

Keen students of history, an individual exchanges places with a select individual in the era it wishes to study. The minds are switched for about five years. On Earth, friends notice many differences about the substitute: an INT roll would be appropriate to notice this.

Once forced into the alien Great Race body, the victim is caused to write down everything known about his or her own time. The Great Race are fairly kindly and permit their captives to travel about and see the country, as well as allowing them to meet other victims like themselves, generally from far-distant planets or eras. When the time comes to restore a victim to his or her own body, the Great Race blanks all memory of what has happened while the victim was trapped in their age. This erasure is imperfect: the victim may dream and have nightmares of being held by the Great Race.

A cult on present-day Earth aids and abets Great Race visitors. In exchange, the visitors share technological or magical knowledge. Time-travel is the primary means by which a member of this race could be met in its original cone-body, though there have been scattered cases involving stasis cubes and sorcerous summonings across the aeons.

Spells: Yithians rarely learn magic; each one has a 10% chance of knowing 1D3 spells.

GREAT RACE OF YITH, Mental time-travelers

char.	*averages*	*rolls*
STR	210	(12D6 ×5)
CON	130	(4D6+12 ×5)
SIZ	320	(8D6+36 ×5)
DEX	50	(2D6+3 ×5)
INT	100	(4D6+6 ×5)
POW	65	(2D6+6 ×5)

HP: 45

Average Damage Bonus: +6D6

Average Build: 7

Average Magic Points: 13

Move: 7

ATTACKS

Attacks per round: 2 (the Lightning Gun may only be fired once each round).

Fighting attacks: In combat, a member of this race may use its pincers to attack. It also possesses great size that it may use to crush or hit an investigator. However, this civilized race avoids hand-to-hand combat, preferring weapons that fire great gouts of electricity—weapons that were originally created to destroy the flying polyps.

Lightning Gun: There are many varieties of **Lightning Guns** (see page 272). A common one contains a pack of 32 charges and takes 1 round to reload. As many charges as desired may be fired as a single shot, however each charge past 4 fired at once gives a 5% accumulating chance of burning-out the gun. Thus, if 7 charges were fired at once, the gun would be ruined on a separate 1D100 result of 15 or less.

Each charge does 1D10 points of damage to the target, so that 3 charges would do 3D10 points of damage. The gun has a basic range of 100 yards. For each 100 yards fired past that base apply one penalty die to the roll to hit.

Fighting 40% (20/8), damage 1D6 + damage bonus

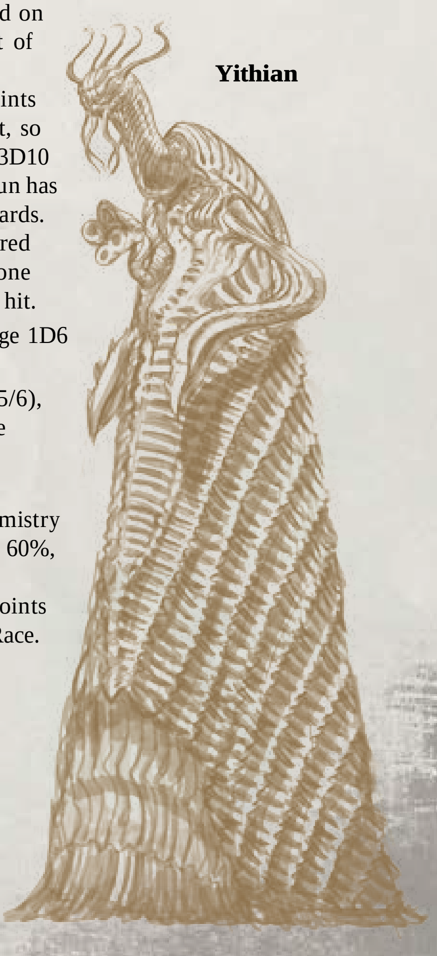
Lightning Gun 30% (15/6), damage 1D10 per charge

Dodge 25% (12/5)

Armor: 8-point skin

Skills: Biology 80%, Chemistry 70%, Electrical Repair 60%, Psychology 30%.

Sanity Loss: 0/1D6 Sanity points to see one of the Great Race.



Yithian

Hounds of Tindalos

> *"They are lean and athirst!" he shrieked . . . "All the evil in the universe was concentrated in their lean, hungry bodies. Or had they bodies? I saw them only for a moment, I cannot be certain."*
>
> —Frank Belknap Long, *The Hounds of Tindalos*

The hounds of Tindalos dwell in the distant past of the earth, when normal life has not yet advanced past one-celled animals. They inhabit the angles of time, while other beings (such as mankind and all common life) descend from curves. This concept is hard to imagine and only seems to be used with respect to them. The hounds lust after something in mankind and other normal life, following victims through time and space to get it. They are immortal.

Just what these creatures look like is unknown, since those who meet them seem not to survive. A hound of Tindalos is unlikely to look like a hound dog and more like to be some form of alien terror consisting of razor-sharp teeth and claws, burning eyes, and pulsating blue-tinged skin.

Because of their relationship with the angles of time, they can materialize through any corner if it is sharp (120° or less). The rooms of most human houses have walls that meet at 90°. When a hound manifests, it first appears as smoke pouring from the corner, from which the head and then the thing's body emerges.

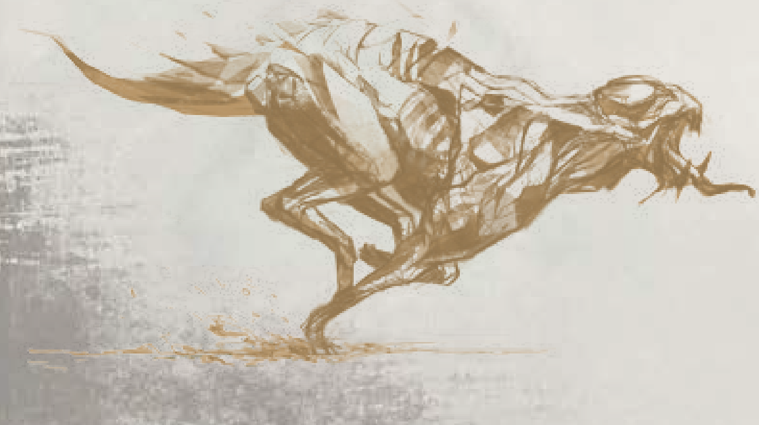
Once a human (usually an unwitting time traveler) has become known to one of these creatures, it will pursue the individual relentlessly to get to him. To figure the time before the hound of Tindalos reaches its prey, determine the number of years between the prey's present time and the time when spotted by the creature. Then divide the number of years by 100,000,000 to get the number of days travel-time for the hound.

Driven off by a target, a hound of Tindalos usually gives up. Unfortunately, such a creature is difficult to drive off. Friends who come to a target's aid may also become known by the creature, and so will be pursued and attacked.

SPECIAL POWERS

Spells: Each hound knows at least 1D8 spells.

Hound of Tindalos



Harvey Walters has found a mysterious gem which, when meditated upon, allows him to see into the distant past. He looks 3,000,000,000 years back, sees a hound of Tindalos, and is seen as well! Though Harvey faints, breaking the connection, the hound of Tindalos is out for blood! The travel time for the creature is about 30 days. Harvey has a month to prepare for an unwelcome visitor.

HOUNDS OF TINDALOS, Scavengers of time

char.	*averages*	*rolls*
STR	80	(3D6+6 ×5)
CON	150	(3D6+20 ×5)
SIZ	85	(3D6+6 ×5)
DEX	50	(3D6 ×5)
INT	85	(5D6 ×5)
POW	120	(7D6 ×5)

HP: 23

Average Damage Bonus: +1D6

Average Build: 2

Average Magic Points: 24

Move: 6 / 20 flying

ATTACKS

Attacks per round: 1

Fighting attacks: A hound may use its paws or its bite to attack. A hound of Tindalos is covered with a sort of bluish pus (Ichor). When a victim is struck by a Fighting attack, a gout of this mucoid stuff is smeared over him or her. This pus-like stuff is alive and active; doing 2D6 damage to the target, and new damage is done in the same amount for each round that the ichor remains on the victim's body. The ichor can be wiped off with a rag or towel with a DEX roll. It could also be rinsed off with water or some other agent. Fire would kill the ichor, though 1D6 hit points would be lost to burns from the flame.

Tongue: Once per round, with a successful tongue attack, a deep penetrating (though bloodless and painless) hole is formed. The victim takes no physical damage, despite the peculiar wound, but loses 3D6 POW permanently.

Fighting 90% (45/18), damage 1D6 + damage bonus + ichor (2d6 damage per round, ongoing until removed)

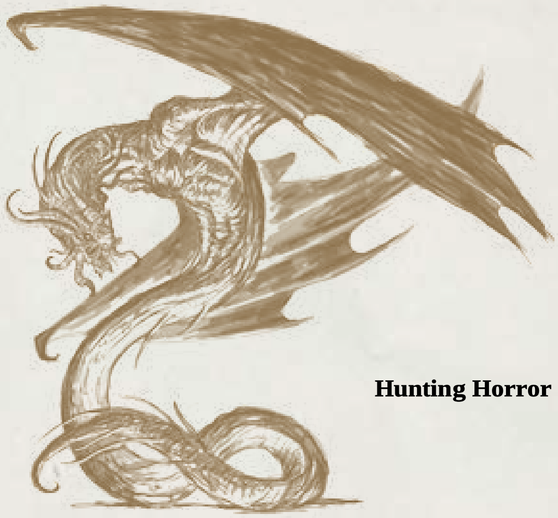
Tongue 90% (45/18), damage 3D6 POW drained per round

Dodge 26% (13/5)

Armor: 2-point hide; regenerates 4 hit points per round, unless on 0 hit points; mundane weapons have no effect on a hound, though enchanted weapons and spells do full damage.

Sanity Loss: 1D3/1D20 Sanity points to see a hound of Tindalos.

The twisting, curving, corkscrew towers of the city of Tindalos are now all but forgotten. Ancient writings describe the city as existing on Earth, although it is also said that Great Tindalosi was (and perhaps still is) sited far out in the galaxy near to an abyssal void (perhaps a black hole?). Whispered rumors tell of foul magicks and unnatural science that brought about the conception of the hounds of Tindalos and the destruction of those who created them.



Hunting Horror

Hunting Horror

> *And in the air about him were great viperine creatures, which had curiously distorted heads, and grotesquely great clawed appendages, supporting themselves with ease by the aid of black rubbery wings of singularly monstrous dimensions.*
>
> —August Derleth, *The Lurker at the Threshold*

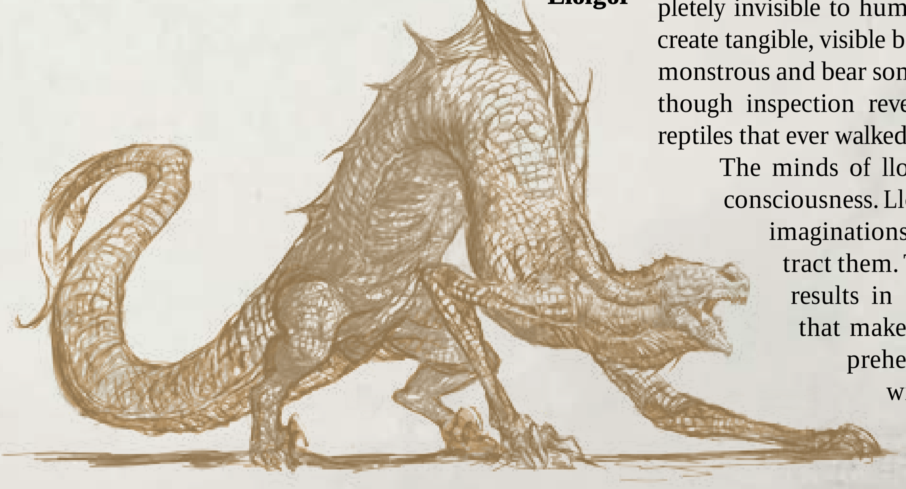
Resembling enormous ropy black serpents or worms possessing bat-like or umbrella-like wings, the form of a hunting horror continually shifts and changes, twitching and writhing, so it is hard to look at them. They may have only a single large wing rather than two. They speak in great harsh voices. A hunting horror's length averages forty feet.

These beings are dispelled by daylight. A strong enough burst of light (from a nuclear reaction, perhaps) could sear one to dust. Hunting horrors move swiftly and are harrier-creatures for some of the gods, particularly Nyarlathotep. They can be summoned in their own right and sent to seek out blood and lives.

SPECIAL POWERS

Spells: Hunting horrors have a 25% chance of knowing 2D10 spells.

Lloigor



HUNTING HORRORS, Great viperine flyers

char.	*averages*	*rolls*
STR	145	(5D6+12 ×5)
CON	50	(3D6 ×5)
SIZ	205	(5D6+12 ×5)
DEX	65	(3D6+3 ×5)
INT	75	(1D6+12 ×5)
POW	105	(6D6 ×5)

HP: 25
Average Damage Bonus: 3D6
Average Build: 4
Average Magic Points: 21
Move: 7 / 11 flying

ATTACKS

Attacks per round: 2

Fighting attacks: A hunting horror may attack with its bite, its crushing bulk, and its tail tentacle attacks.

Grasp (mnvr): The tail can be used to wrap around the victim, preventing movement. The hunting horror may then fly off with its victim or keep fighting. The victim can only break loose as the result of a successful opposed STR roll. When a victim is caught in the tail, the hunting horror may only make a bite attack, nibbling at the dangling victim with a bonus die to hit since the victim's arms are usually pinioned.

Fighting 65% (32/13), damage 1D6 + damage bonus

Grasp (mnvr) target immobile and must win an opposed STR roll to escape

Dodge 35% (17/7)

Armor: 9-point skin.

Sanity Points: 0/1D10 Sanity points to see a hunting horror.

Lloigor

> *"Invisible ones from the stars." These latter, he said were definitely aliens on our earth, and the chief among them was called Ghatanothoa, the dark one. They sometimes took forms, such as the monster on the tablet—who was a representation of Ghatanothoa—but existed as vortices of power in their natural state.*
>
> —Colin Wilson, *The Return of the Lloigor*

The twin of Zhar, Lloigor or Lloigornos, should not be confused with this race.

They are vortices of power in natural form and completely invisible to human eyes. On rare occasions they can create tangible, visible bodies for themselves. Such bodies are monstrous and bear some resemblance to enormous reptiles, though inspection reveals their utter dissimilarity to any reptiles that ever walked the face of the Earth.

The minds of lloigor are not divided into layers of consciousness. Lloigor do not forget, nor do they have imaginations or subconscious to mislead or distract them. Their outlook of absolute pessimism results in a pervading atmosphere of gloom that makes lloigor minds and actions incomprehensible to humans. Mind-contact with lloigor always leads to suicidal depression for the human partners.

It is believed that the lloigor originally came to Earth from the Andromeda galaxy and that their first earthly colony was on a lost continent somewhere in the Indian Ocean, possibly the same sunken continent that now bears the city of R'lyeh and its star-spawn with it. The lloigor used human slaves to perform their will and used cruel disciplines to control recalcitrant slaves, such as amputating limbs or causing cancer-like tentacular growths to sprout on them. Earthly lloigor continued to decay and decline, and they retreated under the earth and seas, where they still husband their failing energies.

Wales, Rhode Island, and Iraq are places where lloigor are known to have acted in recent memory. They are hinted at in the folklore of Haiti, Polynesia, and Massachusetts. Some Lloigor are linked with the Great Old One Ghatanothoa, while others may have connections to or worship Ithaqua.

SPECIAL POWERS

Drain Magic Points from Humans: Typically, lloigor human servants come from families with histories of mental instability. The lloigor need humans to survive, as these immaterial entities must draw energy from intelligent beings to perform necessary tasks. By expending one of its own magic points a lloigor may drain 1D6 magic points (per night) from a sleeping human to use in performing some magical action. A lloigor can drain energy from several sleeping humans at once, from up to several miles away despite intervening obstacles.

The next morning, the victims wake complaining of headaches and a bad night's sleep. With continued draining, such individuals become physically and spiritually weak, leading to sickness and possibly death. Whenever a victim is drained of any magic points by lloigor in this way, a CON roll (at Regular difficulty level) must be made before any magic points can be recovered. If the CON roll succeeds, the victim regains 1 magic point and wakes. If the roll is failed no magic points are recovered and the victim continues to sleep, whereupon the lloigor may drain another 1D6 magic points from the victim over the next hour, after which another CON roll is attempted, and so on.

Telekinetic Effects: The lloigor can push people and manipulate objects such as a compass needle or a door latch via telekinesis. The (presumably immaterial) lloigor must be directly present and within a few yards of the effect. It takes 10 magic points to create a telekinetic force of STR 5 above ground, 6 magic points to create telekinesis of STR 5 in a subsurface but open area, such as a river bed or canyon, and 3 magic points to cause telekinesis of STR 5 in a tunnel or cave. A group of lloigor might combine telekinesis, increase the STR of the effect and so perform potent deeds.

Reptilian Manifestation: To take the shape of a monstrous distorted reptile, a lloigor must expend magic points equal to one-fifth of the lloigor's SIZ. Once the body is formed, it may be maintained indefinitely or dissolved at will. If the lloigor is slain in reptile form, it dies permanently. Several lloigor may combine their magic points to permit a single one to create a physical form quickly. A lloigor in reptile form has all the powers of one in the immaterial mode, except that it cannot pass through walls and is not invisible.

While in reptilian form, a lloigor has all the characteristics listed below. When immaterial and intangible, it lacks the parenthesized characteristics, skills, etc., possessing only INT, POW, and DEX.

Spells: Lloigor know at least 1D4 spells.

LLOIGOR, Masters of telekinesis

char.	*averages*	*rolls*
(STR)*	200	(3D6+30 ×5)
(CON)*	140	(8D6 ×5)
(SIZ)*	250	(2D4 ×50)
DEX	50	(3D6 ×5)
INT	100	(4D6+6 ×5)
POW	70	(4D6 ×5)

(HP:)* 39
(Average Damage Bonus:)* +5D6
Average Build: 6
Average Magic Points: 14
Move: 7 / 3 through stone as immaterial
**(While in reptilian form)*

ATTACKS

Attacks per round: 1 (2 while in reptilian form)

Fighting attacks: Lloigor can attack in many ways, including strikes, claw, and bite attacks while in reptilian form. Otherwise, they may use one of their special powers or a vortex attack.

Vortex Attack: The lloigor's most fearsome weapon is a type of implosion sounding like the roll of distant thunder. Things in the blast area are torn to pieces and the ground is ruptured. At least 100 magic points are needed for an area ten meters in diameter. Everything within the circle loses 1D100 hit points. Alert investigators may notice the tell-tale effects of swirling lines appearing in the air and a half-unheard throbbing noise penetrating their bodies.

Fighting 30% (15/6), damage 1D6 + damage bonus

Dodge 26% (13/5)

Armor: 8-point reptilian hide. In the immaterial state it cannot be harmed by physical weapons, magical or not.

Sanity Loss: 0/1D8 as reptile; invisible—no Sanity loss; mind contact costs 1/1D4 Sanity points.

Cases of "lost time" have been reported in locales close to the lairs of lloigor. Such instances seem to carry common features including a general lethargy in the adult populace and individuals displaying acute narcolepsy, with a tendency to describe long periods of lost time where they cannot remember what has happened to them. At one moment the individual remembers walking along a country lane, only to then find that he or she is standing atop a cliff with no memory of traveling there. In recent times, such instances have at times been attributed to UFO "close encounter" phenomena.

Mi-Go, the Fungi from Yuggoth

> *They were pinkish things about five feet long; with crustaceous bodies bearing vast pairs of dorsal fins or membranous wings and several sets of articulate limbs, and with a sort of convoluted ellipsoid, covered with multitudes of very short antenna, where a head would ordinarily be. . . Sometimes they walked on all their legs and s ometimes on the hind-most pair only.*
>
> —H.P. Lovecraft, *The Whisperer in Darkness*

The fungi from Yuggoth are an interstellar race, with a large colony or base on the planet Yuggoth (Pluto). There are mining colonies in the mountains of Earth, where the mi-go seek rare metallic ores. The mi-go are not animal in physiology, being more akin to a form of fungus. They communicate with each other by changing the colors of their brain-like heads; however, they can speak human tongues in buzzing, insect-like voices.

Unable to eat terrene food, the mi-go must import theirs from other worlds. They are able to fly through the interstellar aether on their great wings, though Earth's atmosphere makes their flying maneuverability clumsy at best.

Some speculate that the mi-go are pan-dimensional beings, as their bodies seem to resonate at unusual frequencies; this becomes most apparent when trying to capture the creatures on film, as ordinary photographic plates will not take an image of these beings. Possibly, modern high-definition digital video or first-rate chemistry could devise an emulsion that might work, however no one having achieved such success has ever come forward.

When injured, the beings seem able to either regrow or attach new limbs as needed. After death, a mi-go dissolves into a pool of translucent goo within a few hours. This goo quickly dries out, leaving only an oily stain.

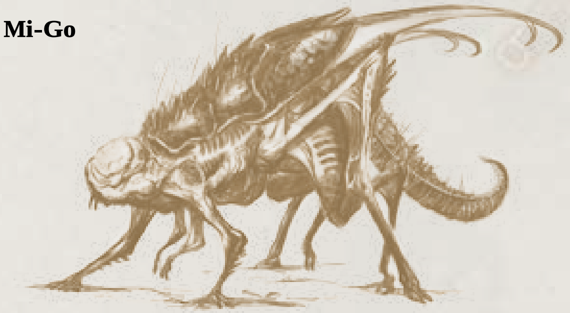
The mi-go worship both Nyarlathotep and Shub-Niggurath, and possibly others. They hire or compel human agents to simplify and front their operations on Earth and, consequently, are sometimes connected to cults. Occasional sightings in remote places have become the source of the Abominable Snowman stories told in the Himalayas, as well as perhaps the truth behind supposed encounters with aliens or flying saucers.

Mi-go are inquisitive scientists, capable of astounding surgical feats, including the placing of living human brains in life-sustaining metal tubes. They can then attach speaking, listening, and seeing devices to the tubes, so that the brains can interact with those around them. Such contained brains may then be carried around and taken into the vacuum and cold of space, allowing their favored human servants the opportunity to visit distant stars and other mi-go outposts.

SPECIAL POWERS

Hypnosis: By introducing ultra-high and ultra-low frequency tones into its buzzing, the mi-go can put one or many humans listening to it into a trance state. Those within forty-feet of a buzzing mi-go must succeed in an opposed POW roll or become incapable of action. Mi-go can speak telepathically to humans, which costs 1 magic point per 5 rounds. The human can resist the communication with an opposed POW roll.

Mi-Go



Void Light: Creates a sink from which photons will not emerge. The mi-go must spend 1 magic point for every cubic yard of blackness desired. No light can escape the affected area, making a useful visual protection for these fragile aliens. The darkness may be like a sheet or a spherical volume.

Spells: Mi-go have a 25% chance of knowing 1D3 spells.

MI-GO, Enigmatic scientists from Yuggoth

char.	*averages*	*rolls*
STR	50	(3D6 ×5)
CON	50	(3D6 ×5)
SIZ	50	(3D6 ×5)
DEX	70	(4D6 ×5)
INT	65	(2D6+6 ×5)
POW	65	(2D6+6 ×5)

HP: 10
Average Damage Bonus: none.
Average Build: 0
Average Magic Points: 13
Move: 7 / 13 flying

ATTACKS

Attacks per round: 2

Fighting attacks: Fungi from Yuggoth may attack in hand-to-hand combat with its two crab-like claws.

Seize (mnvr): Alternatively, they may try to seize the victim (of their build or smaller) and then fly into the sky to drop the victim from a height or take the victim so high that his or her lungs burst.

Fighting 45% (22/9), 1D6 + damage bonus

Seize (mnvr) can carry away beings of equal Build or smaller (pincers, grab, fly)

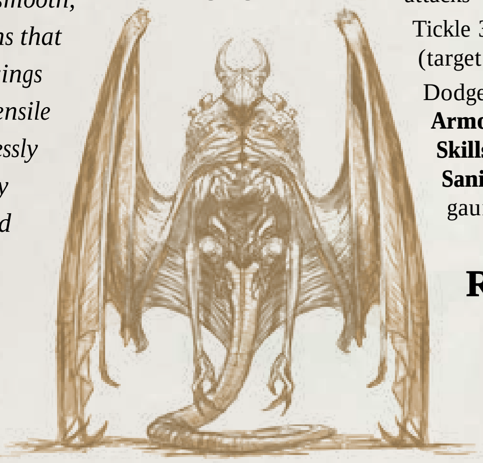
Dodge 35% (17/7)

Armor: None, however their resonating extra-terrene body causes all piercing weapons (bullets included) to do the minimum damage.

Sanity Loss: 0/1D6 Sanity points to see a mi-go.

Nightgaunt

Shocking and uncouth black things with smooth, oily, whale-like surfaces, unpleasant horns that curved inward toward each other, bat wings whose beating made no sound, ugly prehensile paws, and barbed tails that lashed needlessly and disquietingly. And worst of all, they never spoke or laughed, and never smiled because they had no faces at all to smile with, but only a suggestive blankness where a face ought to be. All they ever did was clutch and fly and tickle; that was the way of nightgaunts.
—H.P. Lovecraft, *The Dream-Quest of Unknown Kadath*


Nightgaunt

Nightgaunts are creatures of the Dreamlands that serve Nodens by, among other things, grasping and carrying off intruders, who are unceremoniously dumped in the most dismal and horrible places imaginable, and left to die. Nightgaunts are stationed at various spots in the lonely parts of the Dreamlands, coming out at night to seek their prey.

In primeval times they dwelled in the Waking World as well, and some suggest that may still be the case. While not very intelligent, nightgaunts can understand some languages (such as the gibberings of ghouls) and are friendly to some occult races.

NIGHTGAUNTS, The faceless ones

char.	*averages*	*rolls*
STR	50	(3D6 ×5)
CON	50	(3D6 ×5)
SIZ	70	(4D6 ×5)
DEX	65	(2D6+6 ×5)
INT	20	(1D6 ×5)
POW	50	(3D6 ×5)

HP: 12
Average Damage Bonus: +0
Average Build: 0
Average Magic Points: 10
Move: 6 / 12 flying

ATTACKS

Attacks per round: 1

Fighting attacks: They attack with their paws, tail, horns, or limbs.

Seize (mnvr): Nightgaunts favor seizing their opponents after which they can tickle them with their barbed tail. Nightgaunts usually attack *en masse*, attempting to sneak up quietly on victims, grasp their weapons, and overpower them. Two or more nightgaunts may combine their attacks to get hold of a strong victim (potentially granting the outnumbered bonus die).

Tickle: Nightgaunts may only tickle foes who have already been seized. A successful tickling attack is extremely unnerving, for the barb of their tail is razor-sharp and perilous even while its light application does no damage—the target becomes bewildered, humiliated, and disoriented, suffering a penalty die on all rolls for 1D4 rounds or until the tickling stops. Nightgaunt tails can snake through holes and openings, slice through thick clothes, and find even the interstices of metal armor.

Fighting 45% (22/9), damage 1D4 + damage bonus
Seize (mnvr) victim is held fast for Tickle or further attacks
Tickle 35% (17/7), immobilized 1D6 + 1 rounds (target must already be seized)
Dodge 35% (17/7)

Armor: 2-point skin.
Skills: Stealth 90%.
Sanity Loss: 0/1D6 Sanity points to see a nightgaunt.

Rat-Thing

The bones of the tiny paws, it is rumoured, imply prehensile characteristics more typical of a diminutive monkey than of a rat; while the small skull with its savage yellow fangs is of the utmost anomalousness, appearing from certain angles like a miniature, monstrously degraded parody of a human skull.
—H.P. Lovecraft, *The Dreams in the Witch House*

Resembling ordinary rats and easily mistaken for them at a distance. However close-up, the head of a rat-thing is an evil caricature of a human head, and their paws are like tiny human hands. All have extremely strong, sharp teeth.

These unnatural creatures are possibly created by malign sorcery. Sometimes a faithful servant may be transformed into a rat-thing, and thus continue to serve his or her master. It is said such abominations are wise in the lore of the Mythos and may be gifted as familiars to witches and sorcerers beloved of the dark gods. Brown Jenkin, the familiar of Keziah Mason, the witch, was a rat-thing.

SPECIAL POWERS

Spells: Rat-things have a 30% chance of knowing 1D3 spells; those who knew spells in life retain that knowledge as rat-things. If the rat-thing is a gift from an Outer God or some-such entity, it is likely to know many more spells.

RAT-THINGS, malevolent mockers and scuttling spies

char.	*averages*	*rolls*
STR	10	(1D3 ×5)
CON	35	(2D6 ×5)
SIZ	05	(05)
DEX	90	(4D6+4 ×5)
INT	50	(3D6 ×5)
POW	35	(2D6 ×5)

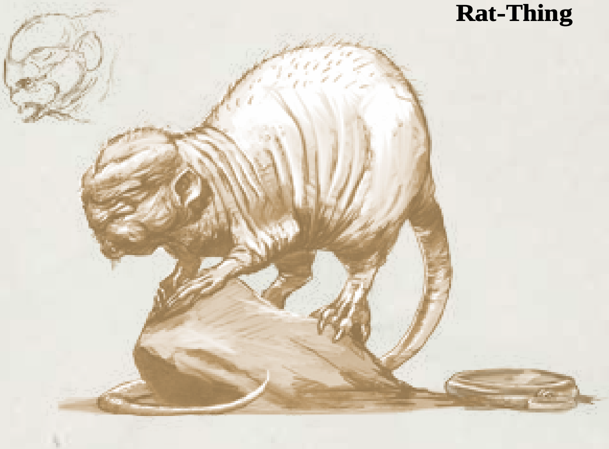
HP: 4
Average Damage Bonus: -2
Average Build: –2
Average Magic Points: 7
Move: 9

ATTACKS

Attacks per round: 1

Fighting attacks: Rat-things attack by climbing the legs or clothes of human opponents, or dropping down from ceilings. Once an attack succeeds, the rat-thing clings and keeps on biting.

Rat-Thing



Tearing away a rat-thing costs an additional 1D3 hit points to the unfortunate victim.

Fighting 35% (17/7), damage 1D4 + damage bonus

Dodge 45% (22/9)

Armor: None, but attacks to hit a running rat-thing are made with one penalty die.

Skills: Dodge 45%, Stealth 75%, Listen 50%.

Sanity Loss: 0/1D6 Sanity points to see a rat-thing; if the rat-thing was known to the observer in life, however, it costs 1/1D8 Sanity points to see it.

Sand-Dweller

> *Then out of one of the caves came a Sand-Dweller—rough-skinned, large-eyed, large-eared, with a horrible, distorted resemblance to the koala bear facially, though his body had an appearance of emaciation. He shambled toward me, manifestly eager.*
>
> —H.P. Lovecraft and August Derleth, *The Gable Window*

This obscure race look as though they are encrusted with sand. They dwell in caverns deep in desert areas and come out at night to prowl and hunt for prey. They are known to live in the American South West and may live in other deserts of the world as well. They are known to serve the Great Old Ones.

SPECIAL POWERS

Spells: Sand-dwellers have a 30% chance of knowing 1D6 spells.

SAND-DWELLERS, Stalkers of the wastes

char.	*averages*	*rolls*
STR	50	(3D6 ×5)
CON	65	(2D6+6 ×5)
SIZ	80	(3D6+6 ×5)
DEX	65	(2D6+6 ×5)
INT	50	(3D6 ×5)
POW	50	(3D6 ×5)

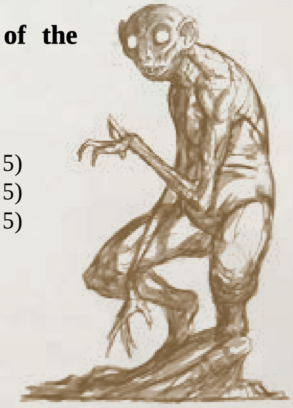
HP: 14

Average Damage Bonus: +1D4

Average Build: 1

Average Magic Points: 10

Move: 8



Sand-Dweller

ATTACKS

Attacks per round: 2

Fighting attacks: In combat, sand-dwellers have the usual range of unarmed attacks open to humanoids, in addition to its claws.

Fighting 30% (15/6), damage 1D6 + damage bonus

Dodge 30% (15/6)

Armor: 3-point rough hide.

Skills: Stealth 55%, Listen 60%, Spot Hidden 50%.

Sanity Loss: 0/1D6 Sanity points to see a sand-dweller.

Serpent People

> *They walked lithely and sinuously erect on pre-mammalian members, their pied and hairless bodies bending with great suppleness. There was a loud hissing of formulae as they went to and fro.*
>
> —Clark Ashton Smith, *The Seven Geases*

Serpent people resemble upright serpents with ophidian heads and scales, a tail, and two arms and legs. A refined and cultured race, often met dressed in robes. Yig is revered above all other gods of the serpent people, for he is the father of all snakes. In ancient times, some blasphemers chose instead to pray to Tsathoggua—they were destroyed by a vengeful god millions of years ago and it is doubtful whether any such outcasts remain to peddle their false litanies.

The serpent people's first kingdom, Valusia, flourished before even dinosaurs walked the Earth, some two hundred and seventy-five million years ago. They built black basalt cities and fought wars, all in the Permian era or before. They were then great sorcerers devoting much energy to calling forth dreadful demons and brewing potent poisons. With the coming of the dinosaurs, two hundred and twenty-five million years ago, the first kingdom fell and serpent people retreated to strongholds far underground, the greatest of which was Yoth. In these times the serpent people became great scientists as well, able to manipulate life itself.

In human prehistory the serpent people raised their second kingdom at the center of the Thurian continent. It fell even more rapidly than the first Valusia, overthrown this time by humans, who later claimed the land as their own. Again and again the serpent people retreated before the human hordes until their last citadel of Yanyoga was destroyed in 10,000 B.C.

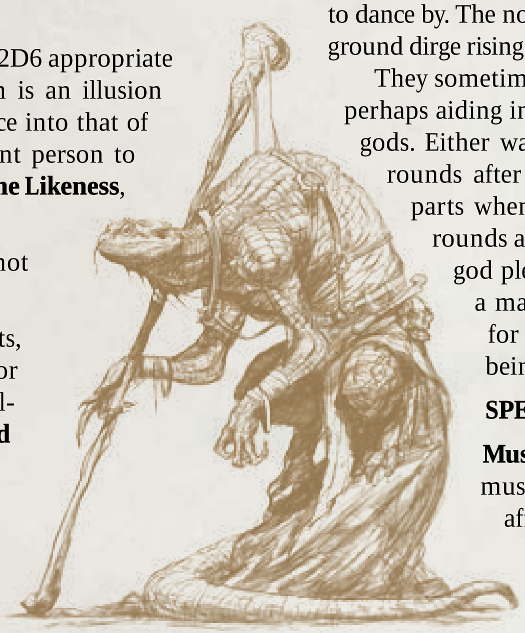
A few lurking remnants of the race survive, as do pockets of dwarfed degenerates. These diminutions are likely to include an occasional atavistic, fully capable serpent person who is still favored by Yig. Degenerate serpent people are likely to have characteristics lessened by as much as a third. In addition there are certain hibernating serpent people—the sleepers—who have rested for thousands of years or more. On occasion these serpent people wake, to humanity's regret. This third class of serpent people is typically more intelligent and powerful than their lurking brothers, often retaining the knowledge and ability to cast great sorcery.

SPECIAL POWERS

Spells: Full serpent folk know at least 2D6 appropriate spells. A common spell among them is an illusion that transforms the caster's appearance into that of a normal human, allowing the serpent person to mingle in human society (see **Consume Likeness**, page 250).

Note that degenerate forms are not likely to know magic.

Technology: Being great scientists, serpent people may have access to, or the ability to construct, useful technology—see **Chapter 13: Artifacts and Alien Devices**.



Serpent Person

SERPENT PEOPLE, Full atavism

char.	*averages*	*rolls*
STR	50	(3D6 ×5)
CON	50	(3D6 ×5)
SIZ	50	(3D6 ×5)
DEX	65	(2D6+6 ×5)
INT	80	(3D6+6 ×5)
POW	65	(2D6+6 ×5)

HP: 10
Average Damage Bonus: none.
Average Build: 0
Average Magic Points: 13
Move: 8

ATTACKS

Attacks per round: 1

Fighting attacks: Serpent people have the usual range of unarmed attacks open to humanoids. They may use all weapons known to man, clutching them effectively in taloned hands.

Bite: The bite of a serpent person is highly poisonous. The victim must succeed in an Extreme CON roll—if failed take 1D8 damage.

Fighting 50% (25/10), damage 1D3 + damage bonus

Bite 35% (17/7), damage 1D8 + poison (see above)

Dodge 32% (16/6)

Armor: 1-point scales.

Skills: Intimidate 60%, Sciences: (Biology) 40%, (Chemistry) 40%, Spot Hidden 35%.

Sanity Loss: 0/1D6 Sanity points to see a serpent person.

Servitor of the Outer Gods

> *Toad-like creatures which seemed constantly to be changing shape and appearance, and from whom emanated, by some means I could not distinguish, a ghastly ululation, a piping.*
>
> — August Derleth, *The Lurker at the Threshold*

Vaguely resembling frogs, as well as squids or octopi, these amorphous beings progress by rolling, slithering, or lurching. Their ever-changing shapes are a blasphemous contortion, making description somewhat difficult.

Servitors accompany their masters as required, though they are most commonly found in Azathoth's court. These are the demon flautists that play the flute-like music for their masters to dance by. The noise is best described as a sort of background dirge rising to a maddening cacophony of piping. They sometimes play for groups of cultists as well, perhaps aiding in the summoning of dark entities or gods. Either way, the god or entity arrives 1D3+1 rounds after the servitor announces it and departs when dismissed by the servitor, or 2D6 rounds after the servitor's death, or when the god pleases. Summoning costs the servitor a magic point, and another magic point for each five rounds that the summoned being remains.

SPECIAL POWERS

Music of Madness: The discordant music made by these creatures adversely affects human listeners, who must make a Sanity roll every two rounds they endure the music or lose 1D4 Sanity points. It is suggested by learned wizards that those who lose their mind through such music may themselves becomes servitors—warped in mind and body and forever doomed to dance to the tune of the Outer Gods.

Spells: Each knows at least 1D10 spells, always including 1D10 Summon/Bind and Call spells.

SERVITORS of the Outer Gods

char.	*averages*	*rolls*
STR	70	(4D6 ×5)
CON	80	(3D6+6 ×5)
SIZ	100	(4D6+6 ×5)
DEX	80	(3D6+6 ×5)
INT	85	(5D6 ×5)
POW	95	(2D6+12 ×5)

HP: 18
Average Damage Bonus: +1D6
Average Build: 2
Average Magic Points: 19
Move: 7

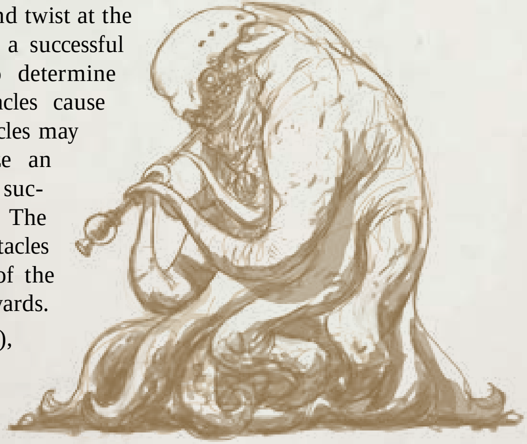
ATTACKS

Attacks per round: 4

Fighting attacks: A mass of writhing tentacles batter and twist at the target. Following a successful hit, roll 1D3 to determine how many tentacles cause damage. Its tentacles may be used to seize an opponent with a successful maneuver. The range of its tentacles equals one-fifth of the monster's SIZ in yards.

Fighting 45% (22/9), damage 1D6 + damage bonus per tentacle

Dodge 41% (20/8)



Servitor of the Outer Gods

Armor: None, but no physical weapon can harm one; spells and magical weapons do normal damage; regenerates 3 hit points per round until dead.
Sanity Loss: 1/1D10 Sanity points to see a servitor.

Shaggai, Insects from

> *Even though they flew so fast I could, with the augmented perception of terror, make out many more details than I wished. Those huge lidless eyes which stared in hate at me, the jointed tendrils which seemed to twist from the head in cosmic rhythms, the ten legs, covered with black shining tentacles and folded into the pallid underbelly, and the semi-circular ridged wings covered with triangular scales—all this cannot convey the soul-ripping horror of the shape which darted at me. I saw the three mouths of the thing move moistly, and then it was upon me.*
>
> —Ramsey Campbell, *The Insects from Shaggai*

These para-dimensional insect-beings never feed (if they do it is by some strange method such as photosynthesis), and they spend their time in decadence, in aesthetic enjoyment of abnormality coupled with a lust for causing pain upon others (usually through the torture of their many slave races).

Shans, as they are also known, are extremely long-lived, taking centuries to reach adulthood. As a race, they are scientifically advanced, having access to many weapons and devices that operate by focused mind-power (magic points). The shan worship Azathoth with many complex rites and systems of torment.

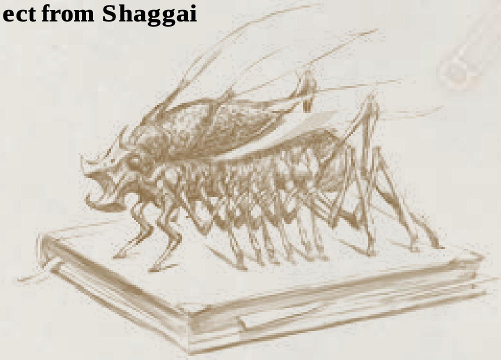
Shans are now a fugitive race. Shaggai itself was destroyed by a great catastrophe, however many shan escaped in temples made of an indestructible grey metal, teleporting them to other worlds, including Earth. However, Earth's atmosphere contains a certain a component that prevents the shan from teleporting away. This unknown component also stops individual shan from flying any great distance.

Trapped, the insect-beings now dwelling on Earth have brought slave beings from the planet Xiclotl as guards. Over the centuries the shan have manipulated and possessed small numbers of humans to advance their alien agenda. At one time they ruled a human witch-cult dedicated to finding sacrifices for Azathoth, while in more modern times it is suggested that they have begun to infiltrate pockets of political power. The largest colony of shan is rumored to exist near Goatswood, a village of England's Severn Valley.

SPECIAL POWERS

Mental Attack: Shans are parasitic and not wholly material. One of these bird-sized creatures can fly right through human tissue into a target's brain, wherein it crawls about and reads its host's memories, affects thought processes and injects specific memories and ideas of its own. During the day, the insect is not active within the brain, leaving the victim to do more or less as he or she pleases. However at night the shan wakes and begins to implant memories—effectively pre-programming the host to do its bidding. It can implant sanity-destroying sights, which the insect has witnessed, or riddle memory-fragments to entice the victim into performing certain actions. Eventually the host is so hypnotized that he or she gladly (knowingly or unknowingly) helps the shan. Often such progressively increasing control causes the victim to go raving mad, and thus become an unsuitable host.

Insect from Shaggai



Spells: Shan have an 80% chance of knowing 2D10 spells, usually including Call Azathoth.

INSECTS FROM SHAGGAI, Mental parasites

char.	*averages*	*rolls*
STR	10	(1D3 ×5)
CON	10	(1D3 ×5)
SIZ	05	(05)
DEX	80	(2D6+24 ×5)
INT	80	(3D6+6 ×5)
POW	85	(5D6 ×5)

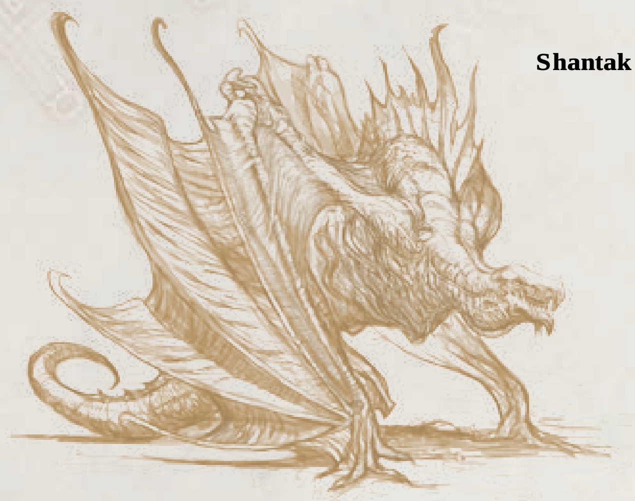
HP: 1
Average Damage Bonus: N/A
Average Build: –2
Average Magic Points: 19
Move: 4/20 flying

ATTACKS
Attacks per round: 1
Fighting attacks: An insect from Shaggai relies on either its nerve-whip or on its ability to possess the target (meld) and has no innate Fighting skill otherwise.
Nerve Whip: The nerve whip is a small technical device that projects a chattering line of pallid light. When the light strikes a target, make an opposed POW roll. If the shan wins, the target is overcome by agony and can do nothing but writhe on the ground until the weapon is turned off. If the attack fails, the target is still in pain and all rolls are made with one penalty die for a number of hours equal to 24 minus one-fifth of the victim's CON. The attack may be renewed each round and the penalties are cumulative.
Meld: This represents the shan's chance to fly into a human's head and stay there.

Nerve Whip 50% (25/10), damage special

Meld 60% (30/12), no damage, however the insect gains progressive control after it enters the brain of target

Dodge 77% (38/15)
Armor: None.
Sanity Loss: 0/1D6 Sanity points to see a shan.



Shantak

Shantak

> *Not any birds or bats known elsewhere on earth…for they were larger than elephants and had heads like a horse's…The Shantak-bird has scales instead of feathers and those scales are very slippery.*
>
> —H.P. Lovecraft, *The Dream-Quest of Unknown Kadath*

Shantaks brood in cavernous holes and their wings are encrusted with rime and nitre. They are always described as noisome and loathly, and are often used as steeds by the servants of the Outer Gods. They have an extreme fear of nightgaunts and always retreat from them.

Shantaks can fly through space and have been known to carry an unwary rider straight to the throne of Azathoth.

SPECIAL POWERS

Spells: None.

SHANTAKS, Winged elephantine mounts

char.	*averages*	*rolls*
STR	170	(4D6+20 ×5)
CON	65	(2D6+6 ×5)
SIZ	250	(4D6+36 ×5)
DEX	50	(2D6+3 ×5)
INT	15	(1D6 ×5)
POW	50	(3D6 ×5)

HP: 31
Average Damage Bonus: +4D6
Average Build: 5
Average Magic Points: 10
Move: 6/18 flying

ATTACKS

Attacks per round: 1

Fighting attacks: These great monsters may strike with limbs or bite at an opponent.

Bite and hold (mnvr): Use a bite attack to grab hold of their prey.

Fighting 45% (22/9), damage 1D6 + damage bonus

Bite and hold (mnvr) damage 2D6 + 2 + held for 1D6 damage per round

Dodge 25% (12/5)

Armor: 9-point hide.

Sanity Loss: 0/1D6 Sanity points to see a shantak.

It is believed that shantaks provide service for Nylarthotep and perhaps also for the Wendigo (Ithaqua), although such rumors are rife with misleading information. The *Book of Eibon* recounts how a shantak was summoned to act as a steed; however, once the journey had begun, the creature took no heed of its summoner's commands and instead attempted to travel to the court of Azathoth. Only quick thinking, resulting in the killing of the shantak, saved the traveler from a hideous fate.

Shoggoth

> *The nightmare, plastic column of fetid, black iridescence oozed tightly onward…A shapeless congerie of protoplasmic bubbles, faintly self-luminous, and with myriads of temporary eyes forming and unforming as pustules of greenish light all over the tunnel-filling front that bore down upon us, crushing the frantic penguins and slithering over the glistening floor that it and its kind had swept so evilly free of all litter. Still came that eldritch mocking cry—”Tekeli-li! Tekeli-li!”*
>
> —H.P. Lovecraft, *At the Mountains of Madness*

Shoggoths are among the most horrible and loathsome of Mythos monsters. Mighty sacks of protoplasm, roughly 15-feet in diameter, these amphibious creatures are able to form limbs, eyes, and other appendages at will, imitate other life forms, and perform great feats of strength. They communicate in whatever manner their master race wishes, forming special organs for the purpose.

Despite Abdul Alhazred's claims that there were none on Earth itself, save in the crazed nightmares of dreamers, shoggoths do exist in deep and dark places. Often found as servants of deep ones and other races, they are surly at best, ever becoming more intelligent, more rebellious, and more imitative. Their creators, the ancient elder things, found to their cost the true nature of their servants in a rebellion that virtually destroyed their civilization.

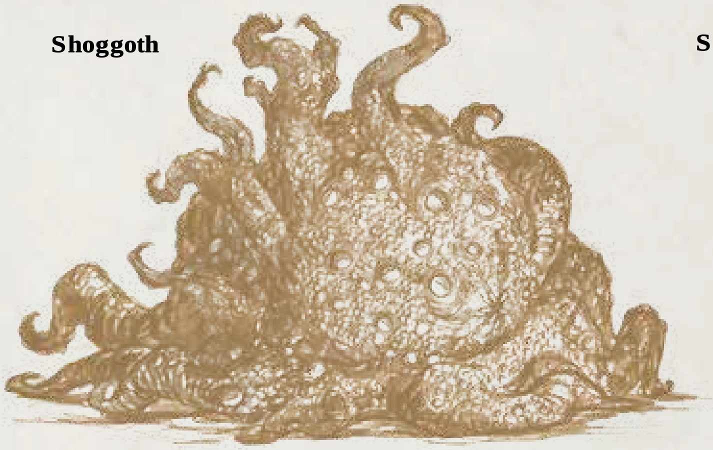
SPECIAL POWERS

Spells: None—however, certain individuals of great age may possess the knowledge and ability to cast spells.

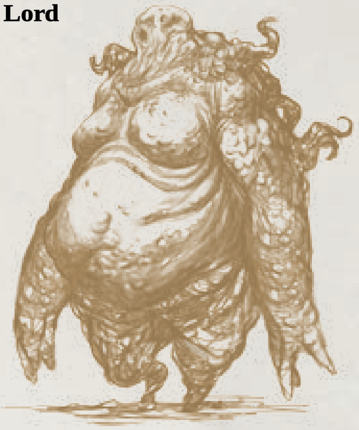
SHOGGOTHS, Fetid iridescences

char.	*averages*	*rolls*
STR	315	(18D6 ×5)
CON	210	(12D6 ×5)
SIZ	420	(24D6 ×5)
DEX	15	(1D6 ×5)
INT	35	(2D6 ×5)
POW	50	(3D6 ×5)

HP: 63
Average Damage Bonus: 8D6
Average Build: 9
Average Magic Points: 10
Move: 10 rolling



Shoggoth



Shoggoth Lord

ATTACKS

Attacks per round: 2

Fighting attacks: In combat, a shoggoth covers an area 5 yards square and is able to produce tentacles, claws, or any manner of appendages at will with which to perform a crushing attack. Those unfortunate enough to be hit by a shoggoth attack may also be engulfed.

Engulf: Each person engulfed within the shoggoth is attacked separately and each must make a successful opposed STR roll or be sucked apart. If the shoggoth attacks more than one target, it must divide its STR among all targets.

Those held within the shoggoth's black bulk can strike back only on rounds in which they successfully roll STR or less on 1D100. Each round a victim is held within a shoggoth, he or she loses hit points equal to the shoggoth's damage bonus; the damage describable as rupturing, crushing, and being sucked into pieces. A shoggoth can engulf any number of enemies; however they may not exceed a total SIZ greater than its own SIZ.

Fighting 70% (35/14), damage equals damage bonus or it can choose to engulf the target (see above)

Dodge: 8% (4/1)

Armor: None, but (1) fire and electrical attacks do only half damage; (2) physical weapons such as firearms and knives do only 1 point of damage per hit; (3) a shoggoth regenerates 2 hit points per round.

Sanity Loss: 1D6/1D20 Sanity points to see a shoggoth.

As the science of genetics grows from infancy to maturity, the day may come when experiments reveal a hitherto unknown code in the cells of all living things on Earth. The code, when activated, causes cells to modify, allowing a hybridized and rapid evolution never before seen in nature—with flesh instantaneously adapting to changing environments. Will mankind welcome or revolt in horror at the shoggoth within us all?

Shoggoth Lord

You cannot imagine the Shoggoth Lord's mastery of shapes! His race has bred smaller since modern man last met with it. Oh, but the Shoggoth Lords are limber now! Supremest polymorph—though what they are beneath all else, is Horror itself.

—Michael Shea, *Fat Face*

Shoggoth Lords are smaller, more intelligent descendants of their larger monstrous cousins. Through some quirk of evolution, or perhaps through the unwitting intervention of some other species or being, a handful of shoggoths have evolved into intelligent creatures able at will to mimic humans in appearance and speech.

These beings, without exception, appear in human form as grossly obese, hairless figures. They are cunning and charming, and somewhat awkward in their interactions with humans. Although a shoggoth lord may freely transmute between its human and monstrous forms, it takes great concentration and control to remain in human form for any length of time. If somehow caught off-guard, angered, or distracted, a shoggoth lord quickly melts down into its terrible true gelatinous self. These creatures guard their secrets and identities well, living and feeding alone in private and quickly dispatching nosey investigators who would unmask them and expose their true horror.

Shoggoth lords find it amusing (and nourishing) to penetrate the human world; only in human beings do they find that delightful horror of comprehension that makes a thing really worth eating. Shoggoth lords care only about satisfying themselves. Though more sophisticated than most predators, they are given to the same grandiose claims of territory and to murderous squabbles among themselves. They are not social, they do not die natural deaths, nor do they breed.

Because of the great control required to sustain their human guises, certain characteristics in their human form are lower than when in their natural state.

SPECIAL POWERS

Spells: Knows 1D3 spells as the Keeper desires.

SHOGGOTH LORD, Corpulent monstrosities

Human Form

char.	*averages*	*rolls*
STR	75	(2D6+8 ×5)
CON	65	(2D6+6 ×5)
SIZ	65	(3D6+3 ×5)
DEX	50	(3D6 ×5)
INT	65	(2D6+6 ×5)
POW	65	(3D6+3 ×5)
APP	30	(1D6+3 ×5)
EDU	50	(3D6 ×5)

Shoggoth Form

char.	*averages*	*rolls*
STR	120	(4D6+10 ×5)
CON	155	(6D6+10 ×5)
SIZ	65	(3D6+3 ×5)
DEX	50	(3D6 ×5)
INT	65	(2D6+6 ×5)
POW	65	(3D6+3 ×5)

HP: 13 (human form) / 22 (shoggoth form)
Average Damage Bonus: 1D4 (human form) / 1D6 (shoggoth form)
Average Build: 1 (human form) / 2 (shoggoth form)
Average Magic Points: 13
Move: 8 walking /10 rolling

ATTACKS

Attacks per round: 2

Fighting attacks: A shoggoth lord will attempt to engulf its living prey into its bubbling gelatinous body. When it takes prey, it seizes and holds its victim as it begins to suck it into its body mass, where it can be digested. While being digested, the victim suffers 1D6 hit points damage each round from the caustic acids and digestive fluids breaking down the unfortunate's body.

Those so held may attempt to break free each round by an opposed STR roll. Unlike their larger cousins, shoggoth lords may only feed on one victim at a time. While feeding, the shoggoth lord may not use its crush attack, although it can still lash out with its powerful pseudopod fists.

Fighting 90% (45/18), damage 1D6+2 + damage bonus appropriate to its present form; or engulf a target, damage 1D6 per round (acid damage) until victim is dead

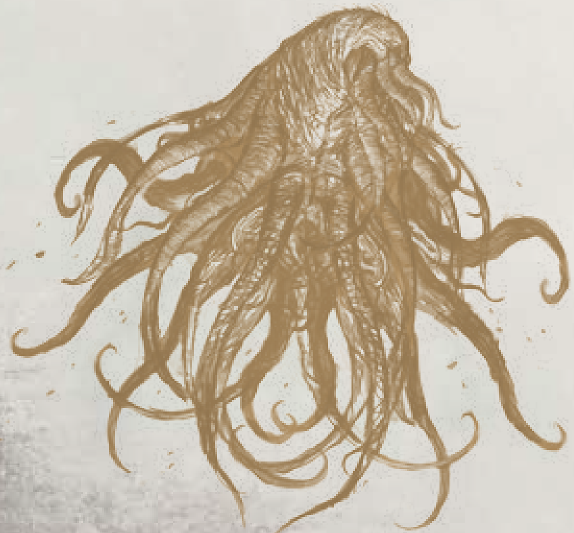
Dodge 26% (13/5)

Armor: None, but (1) fire and electrical attacks do only half damage; (2) physical weapons such as firearms and knives do only 1 point of damage per hit; (3) a shoggoth regenerates 2 hit points per round.

Skills: Charm 70%, Intimidate 60%, Persuade 60%, Stealth 65%, more as the Keeper desires.

Sanity Loss: 1D6/1D20 Sanity points to see a shoggoth lord in its true form. Keepers may add 1/1D3 Sanity point loss for those investigators witnessing a shoggoth lord change from human to shoggoth form.

Star Spawn



Star-Spawn of Cthulhu

> *They all lay in stone houses in their great city of R'lyeh, preserved by the spells of mighty Cthulhu for a glorious resurrection when the stars and the earth might once more be ready…*
>
> —H.P. Lovecraft, *The Call of Cthulhu*

These gigantic octopoid beings resemble Cthulhu himself, yet are smaller in stature. Not all the inhabitants of R'lyeh were trapped in its watery angles when it sank. Some still live on in the deep trenches beneath the ocean, where they are tended by the deep ones. Related entities also dwell in the stars, such as the beings said to infest the Lake of Hali on a planet near the star Aldebaran, in Taurus.

SPECIAL POWERS

Spells: Each knows 3D6 spells.

STAR-SPAWN OF CTHULHU, Satraps of the sleeper

char.	*averages*	*rolls*
STR	350	(2D6 ×50)
CON	260	(3D6 ×25)
SIZ	525	(3D6 ×50)
DEX	50	(3D6 ×5)
INT	105	(6D6 ×5)
POW	105	(6D6 ×5)

HP: 78
Average Damage Bonus: +10D6
Average Build: 11
Average Magic Points: 21
Move: 15 / 15 Swim

ATTACKS

Attacks per round: 4

Fighting attacks: A star-spawn may attack with tentacles or with claws to cause damage or to seize people.

Fighting 80% (40/16), damage equals damage bonus

Dodge 26% (13/5)

Armor: 10-point hide and blubber; regenerates 3 hit points per round.

Sanity Loss: 1D6/1D20 Sanity points to see a star-spawn.

Star Vampire

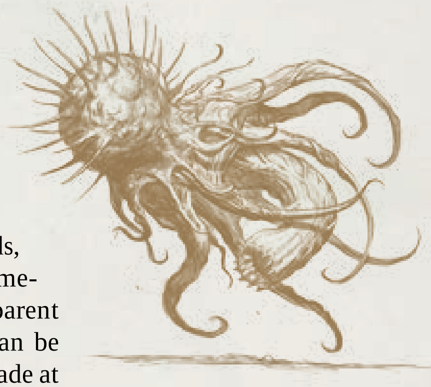
> *The dim outlines of a presence came into view; the blood-filled outlines of that unseen shambler from the stars. It was red and dripping; an immensity of pulsing, moving jelly; a scarlet blob with myriad tentacular trunks that waved and wavered. There were suckers on the tips of the appendages, and these were opening and closing with ghoulish lust…The thing was bloated and obscene; a headless, faceless, eyeless bulk with the ravenous maw and titanic talons of a star-born monster. The human blood on which it had fed revealed the hitherto invisible out-lines of the feaster.*
>
> —Robert Bloch, *The Shambler from the Stars*

These loathsome things are normally invisible, their presence signaled only by a sort of ghoulish tittering sound. After feeding, they become visible through the blood they drink.

Summoned from the depths of space, some can be controlled to serve powerful wizards or other beings.

SPECIAL POWERS

Invisible: Those attempting to attack a star vampire suffer a penalty die to hit, even if it is tittering. After feeding, the star vampire remains visible for six rounds, while the fresh blood metabolizes into a transparent equivalent. While it can be seen, attacks can be made at a normal chance to hit.



Star Vampire

Spells: Star vampires have a 30% chance of knowing 1D3 spells.

STAR VAMPIRES, Invisible raveners

char.	*averages*	*rolls*
STR	130	(2D6 ×50)
CON	65	(2D6+6 ×5)
SIZ	130	(4D6+12 ×5)
DEX	40	(1D6+6 ×5)
INT	50	(3D6 ×5)
POW	75	(1D6+12 ×5)

HP: 19
Average Damage Bonus: +2D6
Average Build: 3
Average Magic Points:15
Move: 6 / 9 flying

ATTACKS
Attacks per round: 3
Fighting attacks: It can use its talons to attack.
Talon Seize (mnvr): Once a victim is seized, on the following round, the star vampire will use its bite attack to drain the victim of blood.
Bite: Can only be used on a seized victim, whether alive or dead, with living victims losing 3D10 STR per round, as blood loss. If not killed, the victim replaces this loss quickly, in three days or less.

Fighting 45% (22/9), damage 1D6 + damage bonus

Seize (mnvr) No damage, seize target. Seized targets can be bitten on following round

Bite Automatic success if seized, damage 3D10 STR blood drain per round

Dodge 23% (11/4)
Armor: 4-point hide. Bullets do only half damage to the extra-terrene integument of the star vampire.
Sanity Loss: 1/1D10 Sanity points to see a star vampire or experience its attack.

Tcho-Tcho

Our attackers…were a horde of little men, the tallest of them no more than four feet, with singularly small eyes set deep in dome-like, hairless heads. These…attackers fell upon the party and had killed men and animals with their bright swords almost before our men could extract their weapons.
—August Derleth and Mark Schorer, *The Lair of the Star-Spawn*

The blasted Plateau of Tsang in Tibet is claimed to be one of the incursions of dread Leng into our space-time. On it and in a few other far-removed regions dwell the tribes of the tcho-tchos. In the beginnings of time, Chaugnar Faugn made a race of beings, the Miri Nigri, to serve him. The Miri were a race of dwarfs fashioned from the flesh of primitive amphibians. The tcho-tchos are said to come from humans who intermingled with the horrible Miri, forming a hybrid race of evil intent. Descendants are outwardly human-like, and of various sizes and costume, however the taint of the Miri curses all tcho-tchos with Half-normal sanity at birth. The remaining sanity of the tcho-tchos is rapidly eroded in a few years by participation in unspeakable ceremonies and horrific deeds, while a desire for inflicting cruelty and torture upon others becomes second nature.

Differing tcho-tcho tribes worship a variety of Great Old Ones, not just Chaugnar Faugn.

SPECIAL POWERS

Spells: A Tcho-Tcho priest or acolyte knows at least three spells, usually including a Contact Deity spell and the Voorish Sign.

TCHO-TCHO, Cruel, savage worshippers of the dark gods

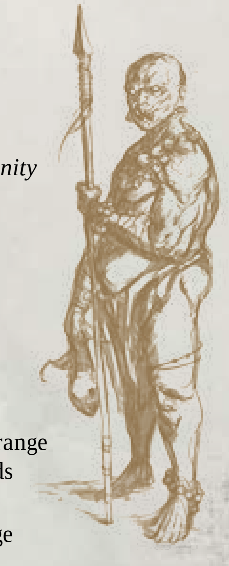
char.	*averages*	*rolls*
STR	50	(3D6 ×5)
CON	50	(3D6 ×5)
SIZ	45	(2D6+2 ×5)
DEX	50	(3D6 ×5)
INT	50	(3D6 ×5)
POW	50	(3D6 ×5)

Note: Halve SAN for children and reduce Sanity points to 0 in adults.
HP: 9
Average Damage Bonus: none.
Average Build: 0
Average Magic Points: 10
Move: 8

ATTACKS
Attacks per round: 1
Fighting attacks: Tcho-tchos have the usual range of unarmed attacks open to humanoids and can use any human weapons.

Fighting 45% (22/9), damage 1D3 + damage bonus or by weapon type

Dodge 26% (13/5)
Armor: None.
Skills: Intimidate 40%, Stealth 60%, Swim, 45%, Track 50%.
Sanity Loss: 0/1D3 to see these degenerate creatures.



Tcho-Tcho

Section Two: Deities of the Mythos

The Old Ones were, the Old Ones are, and the Old Ones shall be. Not in the spaces we know, but 'between' them, They walk serene and primal, undimensioned and to us unseen.

—H.P. Lovecraft, *The Dunwich Horror*

Although many of the alien races of the Cthulhu Mythos are terrifying, they are nothing before the might of the Mythos gods—immense creatures barely within our scope of understanding, all the more horrifying for the fact that they do not care about the fate of humanity.

It should also be noted that many deities have avatars. These are specific forms, sometimes with specific attributes, in which a portion of a god may appear. Cults often worship avatars of gods rather than the gods themselves. Nyarlathotep is particularly well known for his thousand avatars (or masks).

The term deity is used here to mean not only gods but those with godlike powers, such as Great Cthulhu himself. While Cthulhu is worshipped like a god, many believe him to be part of an alien race, though whether his brethren are like him or are lesser beings is not made clear. Those such as Great Cthulhu may be termed Great Old Ones to distinguish them from actual gods as we generally understand the term. Some have tried to define a pantheon of Mythos gods or to classify them into a hierarchy, such as Elder Gods, Other Gods, Outer Gods, Great Old Ones, and so on. In his writings, Lovecraft was inconsistent in his use of these entities, just as real world myths have inconsistencies and contradictions. As Keeper, you should feel empowered to make your own decisions about what fits your story, and which gods you wish to use and how. These matters are meant to be beyond man's understanding, so to define them too closely may prove counterproductive.

Each deity has characteristic values listed, though these are often so large when compared with those of an investigator that they may cease to have any useful relevance. They are included only to give a sense of scale and completeness. As with monsters, these values may be raised or lowered according to the scenario and the Keeper's requirements.

Remember that a roll is not permitted if an opposing characteristic exceeds that of an investigator by 100 or more. This will often be the case with deities.

Note, though, that these deities are not omnipotent and that many can be physically assaulted and driven back (if not killed), as happens to Great Cthulhu in the story *The Call of Cthulhu*.

Dodge skill: When would a god need to dodge an investigator? The Dodge skill has been omitted from gods.

Outnumbered bonus: This is never granted when in combat with a deity.

When Facing a God

A god is going to regard an investigator as a human might regard an insect. Do you know the name of a particular ant that lives in your garden? Does an ant have the intellect or power to affect you? You might flick an insect away if it lands on you, but would you hunt it down?

When humans are in the presence of a god it is unlikely that the god will even notice them. Perhaps it would tread on them as we might tread on an ant.

Abhoth

He descried…in the pool a grayish, horrid mass that nearly choked it from rim to rim. Here, it seemed, was the ultimate source of all miscreation and abomination. For the gray mass quobbed and quivered, and swelled perpetually; and from it, in manifold fission, were spawned the anatomies that crept away on every side through the grotto.

—Clark Ashton Smith, *The Seven Geases*

Manifestly not native to this planet, Abhoth's protean form and cynical mind imply relation to Tsathoggua. The black caverns wherein it dwells and which it never leaves may well be part of N'Kai, an underground world beneath North America. Some reports place these caverns directly beneath the New England village of Dunwich.

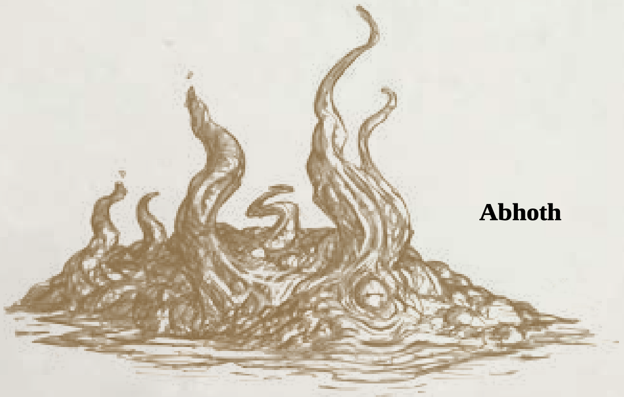
Cult

Abhoth has no known human worshipers. Underground horrors or Abhoth's own spawn may worship it.

Other Characteristics

Obscene monsters constantly form in the grey mass and crawl away from their parent. Abhoth's tentacles and limbs grasp many offspring and devour them again, returning them to the primal mass, but more manage to escape. If someone nears Abhoth, the various monstrous spawn, which continually detach from its body, become more numerous, and these may harry or attack investigators.

Spawn of Abhoth are manifold and varied in appearance; particulars are best left to the Keeper. Its spawn are no larger than SIZ 5 to 90 (3D6 x 5), at least at first—after a year or so of feeding and growing, a spawn may be of any size.



Abhoth

If a party is unfortunate enough to come upon Abhoth itself, bubbling uncleanly in its pool of filth, Abhoth will put forth a probing hand or member, which will feel over the intruders and then drop off and crawl away. The visitor will then either be seized and devoured by other appendages of Abhoth's or ignored, at the Keeper's option. Abhoth is known to speak telepathically with intruders, but few have returned from the meeting.

ABHOTH, Source of Uncleanness

STR 200 CON 500 SIZ 400 DEX 5 INT 65
POW 250 HP 90
Damage Bonus: +6D6, but only 1D6 per pseudopod
Build: 7
Magic Points: 50
Move: 0

ATTACKS

Attacks per round: 1

Fighting attacks: Abhoth will wrestle and seize using his appendages. If successful, he seizes and absorbs his victim—whether the victim is digested slowly or assimilated telepathically is not known.

Fighting 60% (30/12), victim absorbed

Armor: Abhoth regenerates from all kinetic damage at the rate of 20 points per combat round. Fire or magic will cause normal damage. If Abhoth is reduced to 0 hit points, it withdraws and sinks far away down into the earth where it is inaccessible to further damage. It oozes toward the surface after healing from its injuries.

Spells: None, but it may give someone that it takes a fancy-to a portion of its own body, which could be used to create a creature identical to the spawn of Abhoth.

Sanity Loss: seeing Abhoth costs 1D3/1D20 Sanity points.

Atlach-Nacha

> *A darksome form, big as a crouching man but with long spider-like members…He saw that there was a kind of face on the squat ebon body, low down amid the several-jointed legs. The face peered up with a weird expression of doubt and inquiry; and terror crawled through the veins of the bold huntsman as he met the small, crafty eyes t hat were circled about with hair.*
>
> —Clark Ashton Smith, *The Seven Geases*

Atlach-Nacha superficially resembles a huge and hideous black hairy spider with a strange, remotely human face, and little red eyes rimmed with hair. It lives underground, eternally spinning a fantastic web, bridging an immeasurably deep chasm for unknown purposes. Old books cite the belief that when the web is completed, the end of the world will come. In the remote past Atlach-Nacha's dwelling was far beneath the continent of Hyperborea—modern Greenland. Now it may dwell beneath South America.

Cult

Atlach-Nacha is superstitiously believed to rule all spiders, perhaps because of its body form. It has no cult among humans, however it sometimes grants sorcerers spells and POW. Sorcerers sometimes summon Atlach-Nacha via various elder spells—a dangerous approach, however, for the spider-god hates leaving its eternal work of spinning.

The children of Atlach-Nacha in the Dreamlands—called the Leng Spiders—are known to worship Atlach-Nacha.

Other Characteristics

Whoever stumbles into Atlach-Nacha's web becomes trapped. The web has STR 150 against which any victim must roll to escape. In an hour or a day, Atlach-Nacha appears to dispose of the captive.

The spider god can first fling more strands over the victim and then bite, or it can bite at once. When it bites, it injects a paralyzing poison, leaving the victim incapable of action or defense.

Atlach-Nacha then sucks the victim's body juices at the rate of 3D10 STR per combat round. If uncared-for, the husk soon dies. If rescued, the victim's STR returns at a rate of 2D10 points per game month of bed-rest. During this time the victim's hit points can never exceed one-fifth of his or her STR.

ATLACH-NACHA, The Spider God

STR 150 CON 375 SIZ 125 DEX 125 INT 75
POW 150 HP 50
Damage Bonus: +2D6
Build: 3
Magic Points: 30
Move: 15

ATTACKS

Attacks per round: 1

Fighting attacks: Atlach-Nacha may kick out with its many legs or bash with its bulky abdomen.

Bite: A bite penetrates any mundane armor and injects paralyzing poison. The target must make an Extreme CON roll to resist for 1D10 rounds, after which the roll must be made again. If the second roll is also successful the poison has been resisted. If either roll is failed the target is paralyzed.

Cast web: The target is entangled in a strong, sticky web. Breaking out requires an opposed STR roll versus the web's STR 150.

Fighting 60% (30/12), damage bonus or bite (see above)

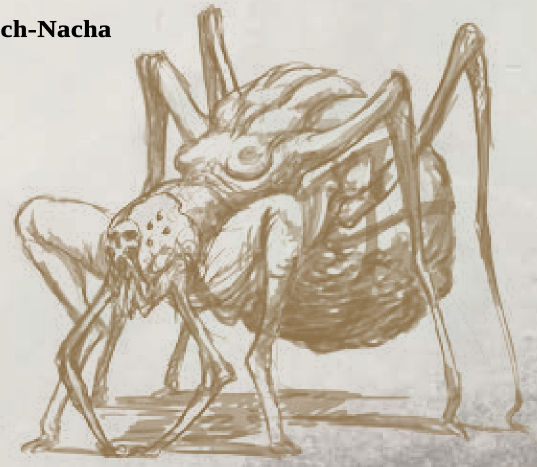
Cast web 80% (40/16), see above

Armor: 12 points of chitin and fur. If hit points reach zero, it flees across its complex web to a secret lair where it heals.

Spells: All Contact spells.

Sanity Loss: 1/1D10 Sanity points to see Atlach-Nacha.

Atlach-Nacha



Azathoth

> *That last amorphous blight of nethermost confusion which blasphemes and bubbles at the center of all infinity—the boundless daemon sultan Azathoth, whose name no lips dare speak aloud, and who gnaws hungrily in inconceivable, unlighted chambers beyond time amidst the muffled, maddening beating of vile drums and the thin monotonous whine of accursed flutes.*
>
> —H.P. Lovecraft, *The Dream-Quest of Unknown Kadath*

Azathoth is the ruler of the Gods, and has existed since the beginning of the universe. It dwells beyond normal space-time at the center of the universe, where its amorphous body writhes unceasingly to the monotonous piping of a flute. Lesser gods dance mindlessly round Azathoth to the same music. Azathoth is described as both blind and idiotic, a "monstrous nuclear chaos." The urges of Azathoth are immediately fulfilled by Nyarlathotep.

Cult

Azathoth is little-worshiped, for the god offers not even gratitude in return. Usually humans call upon Azathoth by accident, and thereby unwittingly bring disaster and horror. Only the criminally insane would knowingly worship such a being. Nonetheless, such worshipers may have special insights into the nature of the universe, its origin, powers, and meaning, insights perhaps understandable only by other madmen.

Other Characteristics

Azathoth always manifests with a servitor flautist to play its music, and 1D10–1 Lesser Other Gods. Summoners risk Azathoth striking out in irritation, the percentile chance equal to 100% minus ten percentiles for each Other God who arrived, and minus another five percentiles for each magic point that the sorcerer expends to placate the god. The magic points sacrificed must be renewed each round.

If angered, Azathoth grows: on the first round that it attacks, it also burgeons out from its summoned confines, and its pseudopods have a reach of 50 yards. On the second combat round it has a reach of 100 yards, the third round giving it 200 yards, and so on, doubling each round indefinitely.

There is also a chance that Azathoth voluntarily departs if it becomes angered, equal to ten percentiles per round minus one percentile per lesser other god that arrived with it.

An area equal to its pseudopod radius is blasted by Azathoth and totally ruined, with cracked boulders, pools of alkaline water, and dead splintered trees, but damage to investigators is done by specific pseudopod.

AZATHOTH, Seething nuclear chaos

STR N/A CON 1500 SIZ varies DEX N/A INT 0
POW 500 HP 300

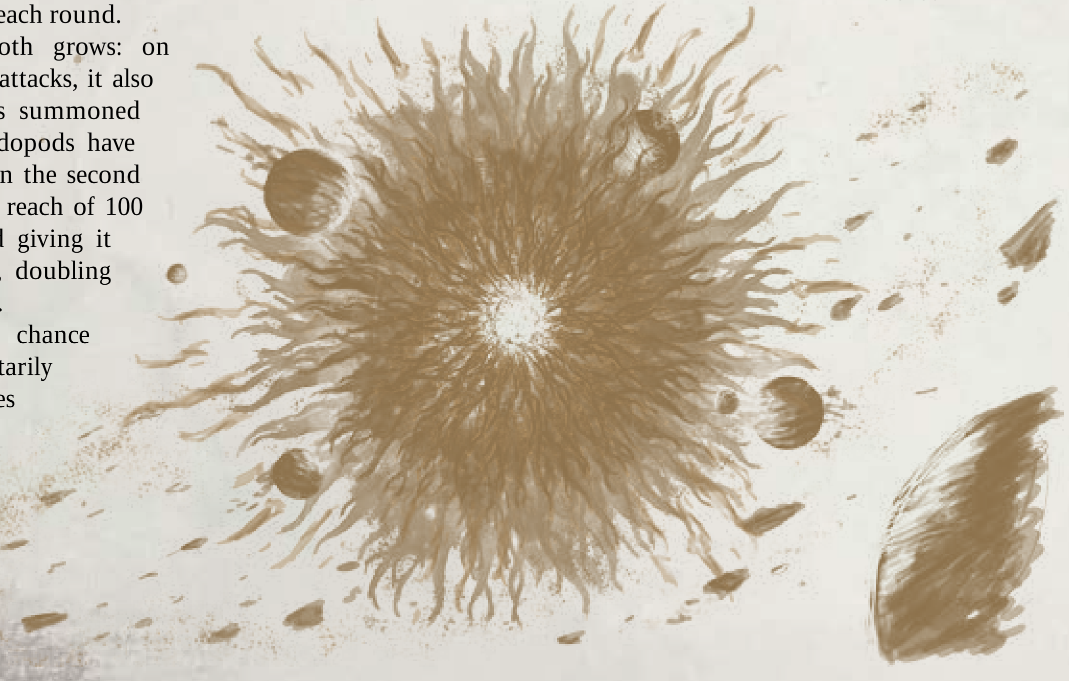
Damage Bonus: N/A
Build: Varies
Magic Points: 100
Move: 0

ATTACKS

Attacks per round: 1D6
Fighting attacks: Azathoth's many pseudopods may strike anything nearby.

Fighting 100% (50/20), damage 1D100 hit points
Armor: None, but at 0 hit points Azathoth is dispelled and not slain, and can return at full strength in 1D6 hours. It takes 3D6 damage from an Elder Sign, but destroys the Sign.
Spells: Commands all the Lesser Other Gods and much of the universe; fortunately it has 0 INT.
Sanity Loss: 1D10/1D100 Sanity points to see Azathoth.

Some say that Azathoth begat the universe and that he is also its end—the very primal chaos from which all matter and life began. Thus is the power of that which lies at the center of reality that many seekers of forbidden knowledge have been driven mad in the pursuit of his secret name—a name said to hold sway and power over 'those from outside'.



Azathoth

Bast

Beauty—coolness—aloofness—philosophic repose—self-sufficiency—untamed mastery—where else can we find these things with even half the perfection and completeness that mark their incarnation in the peerless and softly gliding cat?

—H.P. Lovecraft, *Cats and Dogs*

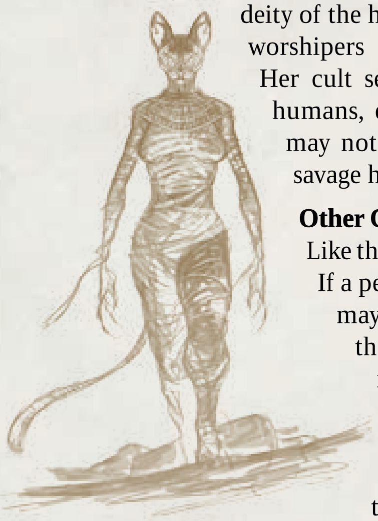
Bast, the Cat Goddess, is represented as a cat or as a woman with a cat's head. In ancient Egypt she was often shown with a sistrum in her right hand, an aegis surmounted with a lion's head in her left hand, and a small bag slung over her left arm. She is also called Bastet or Ubasti. Bast may have dominion only over Earth and its dreamlands, for the cats of Saturn in the Dreamlands are inimical to Earth's cats.

Cult

The goddess of ancient Bubastis, in Egypt, Bast's cult eventually came to major Roman cities, including Pompeii. When she was actively worshiped, she was both a deity of the home and a lioness war goddess. Her worshipers always regarded her affectionately. Her cult seems not to have survived among humans, except in the Dreamlands, but she may not care. All cats worship her in their savage hearts.

Other Characteristics

Like the other gods, Bast rarely takes action. If a person is remarkably cruel to cats, she may act through her feline minions. If they cannot solve the difficulty she may come personally. She always appears with an entourage of large, sleek felines—mostly house cats, but including at least one lioness, tigress, or other big cat.



Bast

Bast commands all felines, anywhere in the world. She can summon any number of cats, but they must travel normally to her.

She may heal damage to herself or to a cat by expending one magic point per point of damage.

BAST, Goddess of Cats

STR 240	CON 125	SIZ 60	DEX 225	INT 175
POW 150	APP 99	HP 18		

Damage Bonus: +3D6
Build: 4
Magic Points: 30
Move: 20

ATTACKS

Attacks per round: 3

Fighting attacks: If Bast must participate in a fight, she can transform one or both of her delicate arms and hands into the tawny forelimbs of a lioness and swipe with them. Her attacks penetrate armor without diminishment of damage and the dripping wounds do not heal until treated by magic, or by a successful First Aid or Medicine roll. As well as bite and claw, she also has the usual range of unarmed attacks open to humanoids.

Fighting 100% (50/20), damage 1D8 + damage bonus.

Armor: None, but note spells entry below.
Spells: Whatever spells the Keeper wishes.
Sanity Loss: 0/1D6 Sanity loss to see Bast.

> Despite a purge of the Bast cult within the city of Bubastis, it is believed that a few individuals escaped with their lives, rituals, and devotions to England. Working in secret and recruiting those with a natural affinity with cats, the cult grew and spread. Information is sketchy; it is believed the cult learned its lesson and remained underground, fearful of another purge. Whether the cult still exists remains conjecture, yet it is written in early accounts of folklore researchers of the 1800s that certain rural villages in the west of England held many stories concerning cats being the predominant familiar of witches and warlocks.

Chaugnar Faugn

The ears were webbed and tentacled, the trunk terminated in a huge flaring disk at least a foot in diameter…Its forelimbs were bent stiffly at the elbow, and its hands—it had human hands—rested palms upward on its lap. Its shoulders were broad and square and its breasts and enormous stomach sloped outward, cushioning the trunk.

—Frank Belknap Long, *The Horror from the Hills*

Chaugnar Faugn squats in a cave in mountainous Asia, guarded day and night by subhuman thralls only vaguely manlike, who hold rites so foul that none dare describe them. Usually Chaugnar Faugn remains immobile on his pedestal, a grotesque statue. Legends say that one day the "White Acolyte" will come to bear Chaugnar Faugn to a new land.

Cult

Chaugnar Faugn is primarily worshiped by the subhuman tcho-tcho people of the Tsang Plateau. In addition he has scattered cults among the humans of central Asia. Some of these have begun to spread, such as The Blood, which migrated to Montreal, Canada in the 18th century.

Other Characteristics

At night, Chaugnar Faugn may stir and hungrily feed on a sacrifice, or upon anyone at hand. Day or night, he may lurch from his pedestal to annihilate unbelievers who enter his precincts. The disk-like snout at the end of his trunk is an organ that drains blood from a victim. Laid on an open wound, that wound never heals.

If not hungry, he may merely maul a victim for 1D6 hit points damage.

He may choose a human as a companion, and thereafter that mesmerized person loses 1D10 Sanity points daily until mad. At night Chaugnar Faugn lays his snout-disk on his companion, incidentally inducing the captive's nose and ears gradually to grow into caricatures of Chaugnar

Faugn's. Psychically linked to the companion, Chaugnar Faugn controls his or her will. If no other victim is handy, the elephantine god suckles from the companion, who loses 5 CON each time.

Psychic Sending: the target dreams of Chaugnar Faugn and his greatness. If of a sensitive nature, the target may become obsessed by these dreams.

CHAUGNAR FAUGN, Horror from the Hills

STR 325 CON 700 SIZ 200 DEX 150 INT 125
POW 175 HP 90
Damage Bonus: +6D6
Build: 7
Magic Points: 35
Move: 20

ATTACKS

Attacks per round: 2

Fighting attacks: Chaugnar Faugn may attack a target in many ways. He has hands and feet and a trunk with which to punch, push, grasp, and kick.

Bite and hold (mnvr): Once bitten the target is held and drained of 1D6 hit points per round.

Heart Attack: To ward off this attack, targets must roll under their CON; with success, the target loses only 1D6 hit points and falls unconscious (an Extreme success negates all damage). A failure means the target loses 2D6+1 damage.

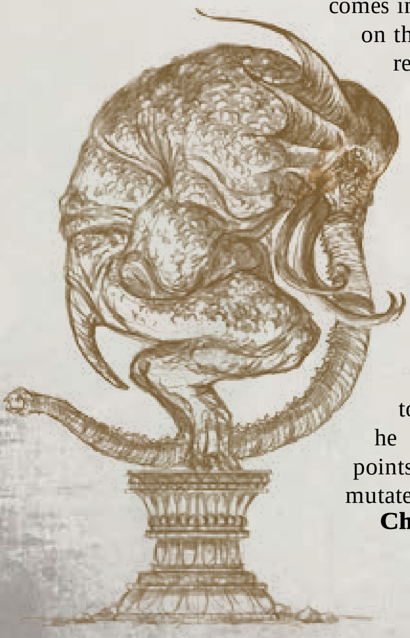
Mesmerize sacrifice: Causes target to go to Chaugnar Faugn to await destruction; however, the target may break the trance by making an Extreme POW roll.

Fighting 80% (40/18), damage 1D6 + damage bonus
Bite and hold (mnvr) drain 1D6 hit points each round
Heart Attack Target must make CON roll, see above
Mesmerize Target must make an Extreme POW roll, see above

Armor: No ordinary weapon or mechanical device does damage; defends against enchanted impaling weapons with 10 points of super-dense hide; resists even the most powerful forces for 15 minutes before becoming disincarnate. If Chaugnar Faugn loses more than 90 hit points, he becomes inert and lifeless. Depending on the alignment of the stars, he requires months, decades, or centuries of rituals and sacrifices to be restored to life.

Spells: Contact Chaugnar Faugn, Curse of Chaugnar Faugn, Summon/Bind Brother of Chaugnar Faugn, others as the Keeper desires.

Sanity Loss: Inert, he costs 0/1D6 Sanity points to see; animated and active, he costs 1D4/2D6+1 Sanity points; seeing Chaugnar Faugn's mutated companion costs 1/1D6 Sanity points.



Chaugnar Faugn

> *…and Mu Sang spoke and he said that the most mighty would rise and a White Acolyte would come among them. The White Acolyte is the chosen of Chaugnar Faugn and it is through him that the Great One would be taken to a new land where food will be plentiful and Our Master would feast. The White Acolyte will come from the West and by this sign you shall know him. When the great feast begins, it will not end until Our Master has devoured upon the very stars in the sky and his stomach is full.*

Cthugha

But even though we had shielded our eyes, it was impossible not to see the great amorphous shapes streaming skyward from this accursed place, nor the equally great being hovering like a cloud of living fire above the trees.
—August Derleth, *The Dweller in Darkness*

Cthugha resembles an enormous burning mass, continually varying in shape. It dwells at or near the star Fomalhaut, whence it may be called. It is one of the most obscure and remote of all the Great Old Ones.

Cult

No cult appears to be connected with Cthugha, though scattered fire cults to it have existed in the past, such as the church of Melkarth in ancient Rome. It is served by entities known as fire vampires. In some books, the fire vampires are stated to be ruled by a being known as Fthagghua; perhaps this is just another way to spell Cthugha.

Other Characteristics

Cthugha has the telepathic abilities common to the deities, but does not seem to communicate with humans in any fashion and must be summoned to be dealt with.

CTHUGHA, The Living Flame

STR 400 CON 600 SIZ 700 DEX 105 INT 105
POW 210 HP 130
Damage Bonus: +13D6
Build: 14
Magic Points: 42
Move: 0 (aerial drift)

ATTACKS

Attacks per round: 3

Fighting attacks: Each round, Cthugha can form pseudopods from its formless mass with which to flail or squeeze individual targets.

Automatic Scorch: Summoned, Cthugha brings 1D100 x10 flame vampires with it, which immediately begin to set the area alight. Cthugha itself floats above, scorching and burning the entire site. Humans in the area lose hit points to the heat, starting in the round after Cthugha comes. Each round the players must attempt to roll CON. Upon failure, the investigator loses 1 hit point per round until death. The only way to survive is to flee the area—a roughly circular area with a diameter of 2D10 x 20 yards. Cthugha does not depart until that area has been thoroughly blasted and burned, unless first dismissed by means of a spell.

Flame Burst: Cthugha may belch forth fire instead of using pseudopods. A flame bust has a range of 150 yards and blankets the target site with fire, incinerating an area 20 yards across. Investigators within the area must attempt an Extreme CON roll (rolling equal to or below one-fifth of their CON): a failed roll indicates incineration. A success indicates 1D10 hit point loss. Body armor is of no help against this attack, but an intervening wall or embankment would be.

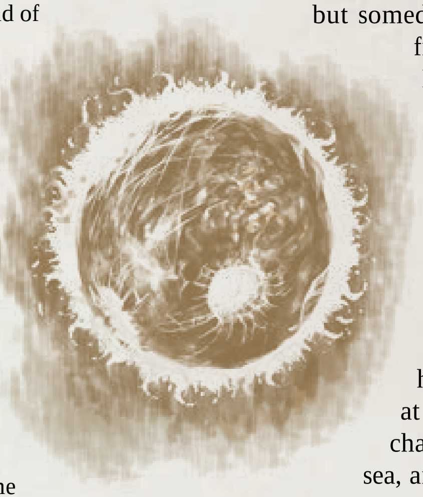
Fighting 40% (20/8), damage 1D6 + half damage bonus

Flame Burst Targets must make an Extreme CON roll, special (see above)

Armor: 14 points of armor. Weapons that come into contact with Cthugha are destroyed.

Spells: All spells concerning entities of flame and itself.

Sanity Loss: 1D3/1D20 Sanity points to see Cthugha.


Cthugha

> Although no record remains, the Great Fire of London in 1666 is believed in some circles to have started due to an unwise ritual devotion to Cthugha that took place in the cellars of a baker in Pudding Lane. Those involved summoned a power far greater than they had anticipated, and a legion of flame vampires descended in advance of the summoning's climax. Quickly overcome, the ritual's participants fled before the working could be undone or contained, and thus within hours the entire city was aflame.

Great Cthulhu

A monster of vaguely anthropoid outline, but with an octopus-like head whose face was a mass of feelers, a scaly, rubbery-looking body, prodigious claws on hind and fore feet, and long, narrow wings behind. This thing…was of a somewhat bloated corpulence…It lumbered slobberingly into sight and gropingly squeezed its gelatinous green immensity through the black doorway… A mountain walked or stumbled.

— H.P. Lovecraft, *The Call of Cthulhu*

Great Cthulhu's body form is not fixed. He can warp and modify it at will, extending new limbs, retracting old ones, greatly increasing his wings' area and reducing his body's size to enable flight, or elongating a single limb or tentacle to enable it to writhe through yards of corridor. However, his overall shape is tied to the form described. Thus he might expand or contract his wings, but would never completely absorb them. All of his forms are recognizable as caricatures of Cthulhu.

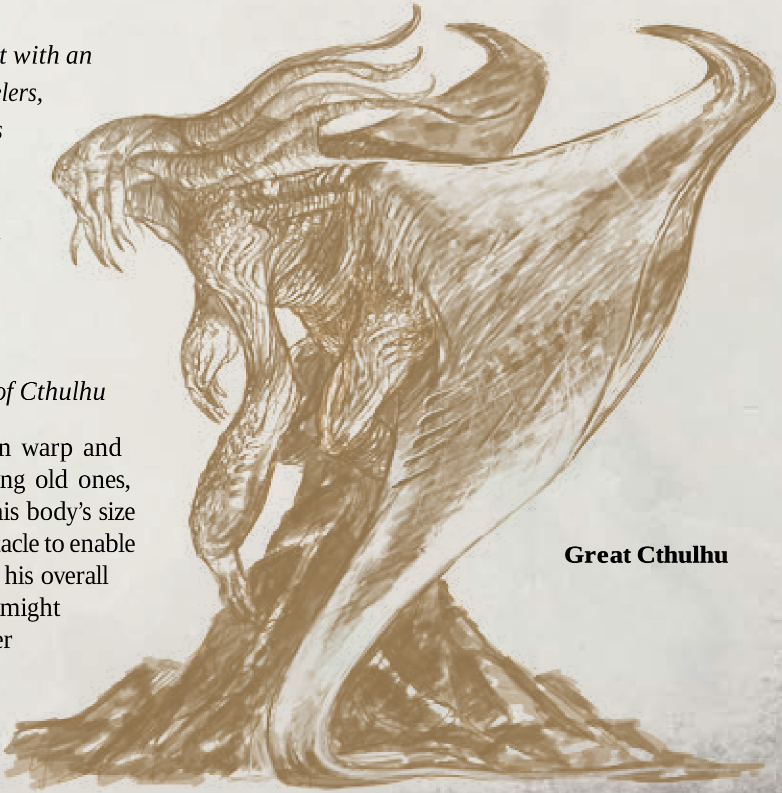
Cthulhu dwells in the corpse city of black R'lyeh, sunken deep beneath the surface of the Pacific. He is in a living death while there, but someday the city will rise and he will wake, freed to raven and slay across the world. In the city are also entombed other members of Cthulhu's race. Cthulhu is evidently the high priest and ruler of them all, and is by far the most potent.

Cult

Cthulhu's cult is the most widespread and popular cult of the earthly Great Old Ones. This cult believes that Cthulhu plunged from the stars with his kin and built a great prehistoric city at R'lyeh, ruling the world. When the stars changed, their continent sank beneath the sea, and the city and its inhabitants fell into a death-sleep where they await their reawakening by members of Cthulhu's cult. When R'lyeh rises above the waves, members of the cult will be required to come to it and open the vast black door behind which Cthulhu dreams, whereupon he will awaken and rise to revel across the world in wild abandon with the faithful.

Entire tribes are recorded as worshiping Cthulhu. Remote Inuits are mentioned. So are degenerate Louisiana swampfolk. He seems to be most worshiped among sea-folk, or beings that live near the sea. He is served by the beings known as the deep ones as well as by the octopoid things known as the star-spawn of Cthulhu. Cthulhu's cult is prehistoric and of many variants, and Cthulhu himself has many names, most of which can be traced back to their original form. Thus two of his names are Tulu and Thu Thu.

Other Characteristics


Great Cthulhu

The Call of Cthulhu

In the sunken abysmal city of R'lyeh, Cthulhu dreams, and such dreams may affect the dreams of men. Certain sensitive humans have, over the centuries, heard this dream call. Often artistic sensibilities are affected, causing the recipient to awake from slumber and be driven to produce nightmarish canvases or sculptures; finding no rest until their corrupted works of art have been completed. Others, finding no vent for their emotions and dream insights, follow a darker path to absolute madness and, sometimes, suicide.

Some cultists believe the recipients of Cthulhu's call are honored and should be held in high regard, for they may well speak the echoes of Great Cthulhu's thoughts. Whether there is intelligence behind such dream-sending or just the emanations of psychic residue infecting the sensitive mind is unknown. Either way, the results tend to the same: the human's mind is opened to awesome vistas of inhuman experience while at the same time comprehending the unspeakable and implacable intent of dreaming Cthulhu.

The first time a person receives the dreams of Cthulhu they must make a Sanity roll (1/1D4 loss) and each night thereafter. The Keeper should determine the length of time over which such dream-sending occurs (usually 1D20 days). As to outward effect upon the character concerned, it is left to the player and Keeper to best decide dependent upon that character's temperament and artistic skills.

Though in millennial sleep, Cthulhu is known to send horrifying dreams to mortal men, which may have tipped some people into madness.

GREAT CTHULHU, Master of R'lyeh

STR 700 CON 550 SIZ 1050 DEX 105 INT 210
POW 210 HP 160
Damage Bonus: +21D6
Build: 22
Magic Points: 42
Move: 16 Stride / 14 Swim / 12 Fly

ATTACKS

Attacks per round: 2
Fighting attacks: Cthulhu is huge and will stomp, kick, and crush with his feet, clawed hands and tentacles.
Scoop (mnvr): Each round 1D3 investigators are scooped up in Cthulhu's flabby claws to die hideously. If Cthulhu were just emerging from a vast hole or if he were to stoop over, the investigators might also be attacked by Cthulhu's facial tentacles, which can grab four people per round and which can penetrate small openings.

Fighting 100% (50/20), damage 1D6 + 21D6 damage bonus
Scoop (mnvr) 1D3 investigators killed

Armor: 21 points of trans-dimensional muck and muscle; additionally, he regenerates 6 hit points per round. At 0 hit points, Cthulhu bursts and dissolves into a disgusting, cloying greenish cloud, then immediately begins to reform. He needs 1D10+10 minutes to regain full solidity and, when he does, he then has a full 160 hit points again.
Spells: Knows hundreds of spells, but not Summon/Bind Nightgaunt and Contact Nodens; he might impart Contact Deep Ones or Contact Cthulhu via terrifying dreams.
Sanity Loss: 1D10/1D100 Sanity points to see Cthulhu.

Despite being considered the largest and most widespread Mythos cult, the Cthulhu Cult is believed to be heavily fragmented; if the research and theories of Professor Angell are to be taken seriously. While a common faith is shared, the methods, practices, and dogma of differing sects appear to be noticeably at odds with one another. While some work in silence and shadows, a minority of others espouse a more direct approach, working to establish public bodies, such as the Esoteric Order of Dagon, whose proselytizing condemns mainstream religion. While such sects remain a fringe oddity, it remains to be seen if such internal schism will end in confrontation, and if so, which side will win the day.

Cyaegha

> *They saw that it was a gigantic eye staring down at them. Around the eye, the sky split; deep clefts opened through which darkness began to ooze, a darkness blacker than the night, which crawled down as a set of slimy tentacles, taking on more form, more definite shape…something was standing, outlined against the black sky, something which had tentacles of darkness and a green-glowing eye.*
>
> —Eddy C. Bertin, *Darkness, My Name Is*

Cyaegha is an enormous black mass with one huge spherical green eye. It is possible that Cyaegha's form is simply that of the huge eye surrounded by long tentacles.

Cult

Cyaegha is worshiped by the residents of a small village over its resting place in a remote part of western Germany. The cult holds human sacrifice; however, Cyaegha cares little for worship, only for the day of its release. Other, rural cults may exist elsewhere in Northern Europe.

CYAEGHA, The One in Darkness

STR 400 CON 600 SIZ 1000 DEX 70 INT 100
POW 175 HP 160
Damage Bonus: +17D6
Build: 18
Magic Points: 42
Move: 20 flying

ATTACKS

Attacks per round: 5

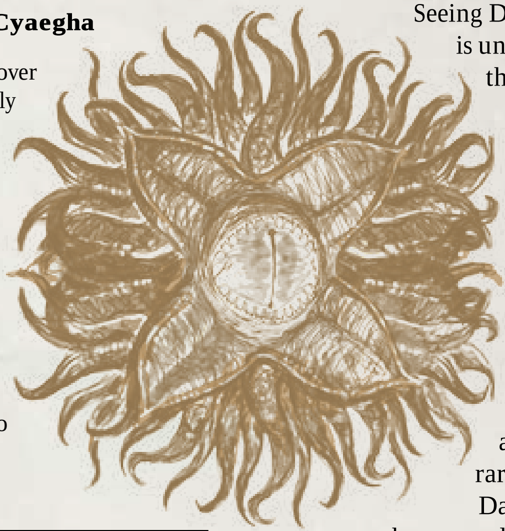
Fighting attacks: If freed, Cyaegha drifts over an area, surveying all below, randomly picking human targets to crush and squeeze with its tentacles.

Fighting 100% (50/20), damage 8D6

Armor: None, but takes minimum damage from impaling weapons and bullets. Reaching 0 hit points, Cyaegha retreats or reforms underground.

Spells: Whatever Call/Dismiss or Contact spells the Keeper wishes.

Sanity Loss: 1D10/1D100 Sanity points to see Cyaegha.



Cyaegha

Some speak of a terrible curse that afflicts those who live in isolated areas where the possibility of Cyaegha worship exists. It is said that the One in Darkness can possess the unwary and convert them to his cause. This unspeakable hypnotic suggestion appears to start in a wayward individual who then slowly converts others until a coven or secret group is formed with enough members to open a direct channel to their new master.

Some tales speak of one coven that was able to leech power and magical learning directly from Cyaegha. Their diabolic rites were not meant to free or empower the god, but rather to syphon-off the god's energies for their own benefit. The tales equally speak of a terrible, yet unnamed, doom that came to those who practiced this inverted form of worship.

Daoloth

Not shapeless, but so complex that the eye could recognise no describable shape. There were hemispheres and shining metal, coupled by long plastic rods. The rods were of a flat grey colour, so that he could not make out which were nearer; they merged into a flat mass from which protruded individual cylinders. As he looked at it, he had a curious feeling that eyes gleamed from between these rods; but wherever he glanced at the construction, he saw only the spaces between them.

—Ramsey Campbell, *The Render of the Veils*

A strange, geometric being, Daoloth does not appear to be particularly malign. It lives somewhere beyond our universe, but may be summoned into it.

Cult

Daoloth is currently worshiped on Yuggoth and other alien worlds, but seems to have little earthly cult. His astrologer-priests can see the past and future, and perceive how objects extend into the last dimension. They gain the power to travel into other dimensions and to see other types of reality.

Seeing Daoloth is disastrous, for the human eye is unable to follow the god's moving outline, thus causing madness in the beholder. Daoloth's few human cultists summon the god only in absolute blackness.

Other Characteristics

The god's presence causes disaster among humankind. If he is not carefully held inside some magical barrier, his form expands and engulfs anyone nearby. Those engulfed by Daoloth are immediately sent to distant and dismal worlds or alternate dimensions, from which they rarely return.

Daoloth moves unconventionally, either by expanding his shape or by slipping through dimensions. He expands at 8 meters radius per round and can continue expanding to any size.

DAOLOTH, The Render of the Veils

STR N/A CON 500 SIZ varies DEX 150 INT 250
POW 350 HP 100

Damage Bonus: N/A

Build: varies

Magic Points: 70

Move: 8

ATTACKS

Attacks per round: 1

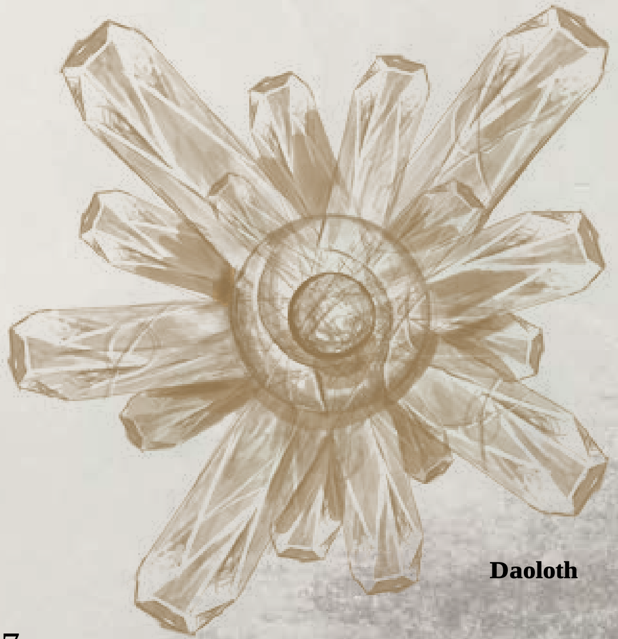
Fighting attacks: Daoloth doesn't fight in any normal way.

Engulf: Automatic success; sends victim to another plane of existence.

Armor: Anything striking or penetrating Daoloth is transported to another dimension, but any spell which the Keeper thinks appropriate might cause harm or repel.

Spells: It might know any spell dealing with seeing or traveling to other worlds, planes, and dimensions, and whatever other spells the Keeper thinks appropriate.

Sanity Loss: 1D10/1D100 Sanity points in the first round the god is visible; every round thereafter automatically lose 1D10 Sanity points while nearby.



Daoloth

On the summoning of The Render of the Veils, first find the sacred image of HIM and prepare the ritual space, making sure that the Pentacle of Planes is affixed and ready. A knife to cut your life's blood, made ready through the proper preparations, is held and the summoning may commence. Beware of greed as but one wish shall The Render deliver.

Eihort

Then came pale movement in the well, and something clambered up from the dark, a bloated blanched oval supported on myriad fleshless legs. Eyes formed in the gelatinous oval and stared at him.

—Ramsey Campbell, *Before the Storm*

Eihort is a monstrous being that lives in a labyrinthine network of tunnels deep beneath England's Severn Valley.

Cult

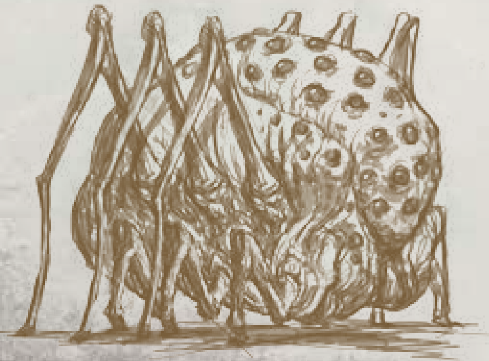
Eihort's only known cults are in the Severn Valley, particularly in the cities of Brichester and Camside. Typically a group of demented humans is led by a group of Eihort's Brood, which have formed themselves into the simulacrum of a human.

Other Characteristics

Eihort's Brood: small, globular, white grub-like or spider-like creatures, easily slain. Their systematic destruction risks Eihort's wrath. After their grisly birth, the Brood hide until the Great Old Ones walk the Earth again. Then they will metamorphose into smaller versions of Eihort and thereafter attend him. Brood are not intelligent or aggressive, however they can gnaw motionless targets to the bone. In 1D10 minutes a group can do 1 hit point damage to a defenseless target.

Eihort's Bargain: Cornering a human victim, Eihort questions the captive and if the captive refuses Eihort, it smashes him or her to death.

Whoever answers and accepts Eihort's Bargain accepts the implantation of immature Brood into his or her body. Progressively horrible and sanity-wracking dreams begin, costing 1D4 Sanity points and adding 1D3 Cthulhu Mythos, affecting the victim in the coming months. The maturing Brood fight the Bargainer for control of his or her body. After 1D100 months, the struggle climaxes as terrifying visions wrack the Bargainer's brain, and at last the mature Brood split open the Bargainer's body and emerge from within and scuttle off. The Bargainer always dies.



Eihort

EIHORT, God of the Labyrinth

STR 220 CON 400 SIZ 250 DEX 60 INT 125
POW 150 HP 65
Damage Bonus: +5D6
Build: 6
Magic Points: 30
Move: 8/1 Burrowing

ATTACKS

Attacks per round: 2
Fighting attacks: May kick and crush anyone near enough.
Bite: The bite injects a paralytic poison, requiring targets to make an Extreme CON roll or become paralyzed for 1D6 hours.
Crush: May crush all targets within a 10-foot area.

Fighting 70% (35/14), half damage bonus

Bite 70% (35/14), half damage bonus + paralytic poison (see above)

Crush 85% (42/17), damage equals damage bonus to all in 10-foot radius

Armor: None. All physical attacks do minimum damage. Additionally, Eihort regenerates 3 hit points per combat round. Brought to 0 hit points, his remains ooze into the ground and he regenerates somewhere far within the earth.
Spells: Cloud Memory, all Contact Deity spells, Create Gate, Summon/Bind Chthonian, Summon/Bind Ghoul.
Sanity Loss: 1D6/1D20 Sanity points to see Eihort.

Ghatanothoa

Nothing I could say could even adumbrate the loathsome, unholy, non-human, extra-galactic horror and hatefulness and unutterable evil of that forbidden spawn of black chaos and illimitable night.

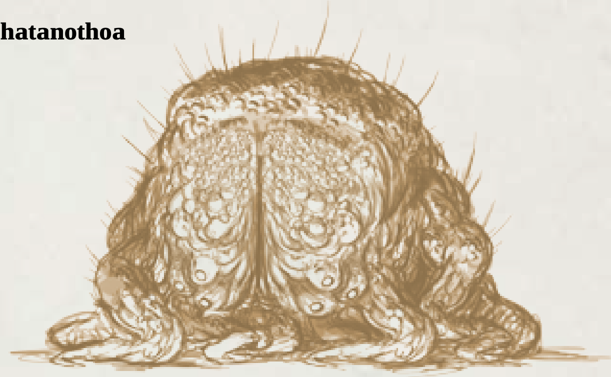
— H.P. Lovecraft and Hazel Heald, *Out of the Eons*

Ghatanothoa is known to be exceedingly horrible, with myriad tentacles, maws, and sensory organs, with a definite dreadful outline. In ancient Mu, Ghatanothoa dwelt in a burrow beneath a city originally built by Fungi from Yuggoth, though generally inhabited by primeval humans. The burrow was surmounted by a truncated volcanic cone. When Mu sank, the god's home was overlaid by the waves and he was no longer free. Sometimes tectonic upheavals force Ghatanothoa's dwelling place to the surface, as if in horrific preparation for that awful day when it will rise, along with R'lyeh, to sink no more. Investigators might beware any island between New Zealand and Chile that matches the description of Ghatanothoa's abode.

Cult

Ghatanothoa is sometimes tied to lloigor. At present, no human cultists are known for him. In ancient times, the priests of Mu unwillingly offered periodic human sacrifices to Ghatanothoa, lest he rise from his extinct volcano and

Ghatanothoa



work greater carnage. Certain fungi from Yuggoth also served Ghatanothoa in these ancient times.

GHATANOTHOA, Lord of the Volcano

STR 450 CON 400 SIZ 700 DEX 40 INT 100
POW 175 HP 110

Damage Bonus: +13D6
Build: 14
Magic Points: 35
Move: 9

ATTACKS

Attacks per round: 1

Curse of Ghatanothoa: Anyone in visual proximity to a perfect image of Ghatanothoa receives this curse. Each round that the image of Ghatanothoa is present, the human witnesses must attempt CON rolls. Upon failure, the investigator loses 3D10 DEX as muscles stiffen and creeping paralysis begins. If an investigator's DEX is brought to zero, complete immobilization occurs, a petrifaction process normally irreversible.

In a few minutes, the victim's flesh and sinews rapidly harden to the consistency of leather and bone. The brain and other internal organs remain fresh and alive in this hard, immobile case, aware yet unbearably imprisoned. Only the destruction of the brain can end the victim's suffering. The blind, numb victim loses 1D6 Sanity points per day until reaching permanent madness or the forgiving release of death.

Note: When he is at less than 0 hit points, the Great Old One's curse is inoperative. Once regenerating to at least +1 hit point, petrifaction proceeds normally.

Fighting attacks: Attacks mostly with tentacles.

Fighting 80% (40/16), damage 7D6

Armor: 10-point hide. Regenerates an additional 10 hit points per round.

Spells: Knows all Summon/Bind spells, as well as Contact spells for Great Old Ones, Chthonians, Deep Ones, Flying Polyps, Ghouls, Star-Spawn of Cthulhu, and Sand Dwellers.

Sanity Loss: 1D10/1D100 Sanity points to see Ghatanothoa, but that's the least of the investigator's troubles.

Gla'aki

> *From an oval body protruded countless thin, pointed spines of multi-coloured metal; at the more rounded end of the oval a circular, thick-lipped mouth formed the centre of a spongy face, from which rose three yellow eyes on thin stalks. Around the underside of the body were many white pyramids, presumably used for locomotion. The diameter of the body must have been ten feet at its least wide…long stalks were twisting above it…the shape towered, pulsing and shaking with deafening vibration…a spine stiffened toward a victim.*
>
> —Ramsey Campbell, *The Inhabitant of the Lake*

Gla'aki currently dwells at the bottom of a lake in the Severn River Valley in England, from whence it summons new cultists by a "dream-pull"—the sending of hypnotic dreams to potential initiates. Gla'aki is weak now, and without the strength drawn from the initiation process, it cannot send the dream-pull any distance. When someone comes to live nearby it can send the dreams, or it can dispatch servants of Gla'aki to capture or guide new initiates.

Cult

Gla'aki heads a particularly loathsome cult in which most members are undead. On occasion living humans have worshiped Gla'aki; however, currently the area around his lake is deserted.

Other Characteristics

Dream-Pull: Gla'aki mainly uses the dream-pull to draw victims to the lake for initiation. The target's chance to be overwhelmed by the dream is equal to Gla'aki's magic points minus the victim's magic points on 1D100. For each half-mile of distance between the victim and Gla'aki's lair, add 1 magic point to the victim's total for the effect of this calculation. Gla'aki can try once per night, for as many nights as desired.

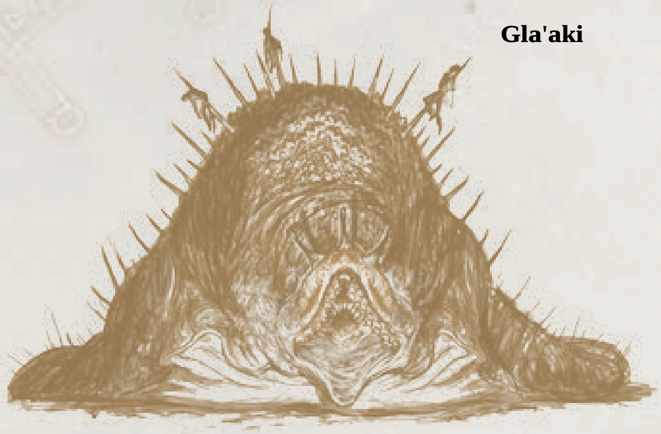
For initiation, the novice stands on the lake shore while Gla'aki rises from the deep. Gla'aki drives one of its spines into the victim's chest and then, on the next round, injects a fluid into the victim. Normally the spine kills the human victim. The spine detaches from Gla'aki and from it grow protrusions through the victim's body. When growth is complete, in a night or two, the spine drops off, leaving a livid spot that does not bleed and from which emanates a network of red lines. The victim is then an undead slave, a servant of Gla'aki.

Conditions: if the damage from the spine fails to kill the target before the fluid is injected, the victim becomes an undead horror, but is not subject to the will of Gla'aki. If possible Gla'aki has its servants capture such an individual and hold him or her while it drives in another spine to force proper servitude. If the victim manages to break off the spine during the round in which he or she is stabbed and before the fluid is injected, he or she dies anyway but does not become an undead slave of Gla'aki. In the rare instance that the spine does not cause enough damage to kill the victim, and is broken off before the fluid is injected, the victim can remain a normal human being. Gla'aki's undead slaves may hold novices tightly to prevent them from breaking off spines prematurely.

Gla'aki, The Inhabitant of the Lake

STR 200 CON 300 SIZ 450 DEX 50 INT 150
POW 140 HP 75

Damage Bonus: +7D6
Build: 8
Magic Points: 28
Move: 6



Gla'aki

ATTACKS

Attacks per round: 1

Fighting attacks: Attacks with its spines, either ramming them or shooting them into the target.

Fighting 100% (50/20), damage 3D10

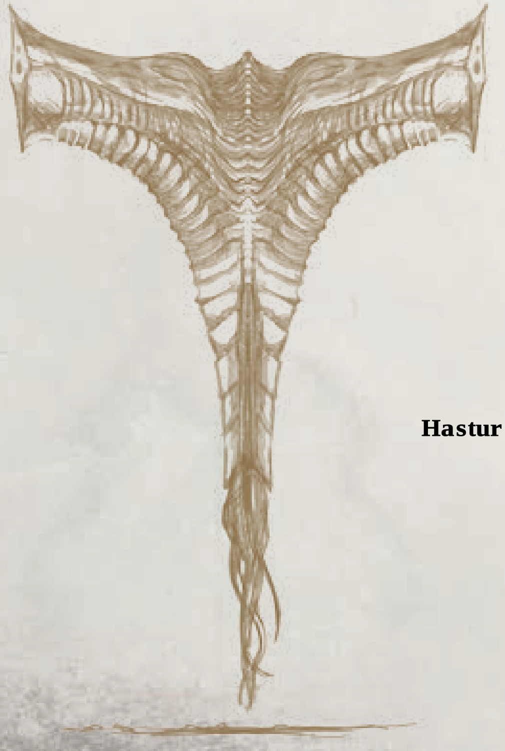
Armor: 40-point integument. Each spine has 4 points of armor and 6 hit points.

Spells: Gla'aki knows most spells, and teaches many to his worshiper-slaves.

Sanity Loss: 1D3/1D20 Sanity points to see Gla'aki.

Hastur the Unspeakable

> *Utterly alien landscape…Foreground a deep lake. Hali? In five minutes the water began to ripple where something rose. Facing inward. A titanic aquatic being, tentacled. Octopoid, but far, far larger—ten—twenty times larger than the giant Octopus apallyon of the west coast. What was its neck alone easily fifteen rods in diameter. Could not risk chance of seeing its face.*
>
> —August Derleth, *The Gable Window*



Hastur

Hastur the Unspeakable dwells near the star Aldebaran in the constellation Taurus. He is connected with the mystic Lake of Hali, the Yellow Sign, and Carcosa, as well as the things that dwell therein. He may be connected in some way with the power of flight through space.

His appearance is disputed. In a reported instance of possession by Hastur, a corpse took on a bloated scaly look, and the limbs became boneless and fluid. The things in the Lake of Hali look octopoid from a rear view and are related to Hastur. They also have unbearably horrible faces. Still, Hastur's appearance is largely up to the individual Keeper.

Hastur is served well by the byakhee, an interstellar flying race.

Cult

The cult of Hastur is moderately common on Earth, and the abominable tcho-tcho peoples are reputedly among his worshipers, as are the Brothers of the Yellow Sign. Hastur's cult is particularly loathsome, and is more widely known of than it is belonged to. Worshipers refer to Hastur as "He Who Is Not to Be Named." This may be a misapprehension, stemming from his title, The Unspeakable.

Other Characteristics

Hastur is summonable only at night. When Hastur is present, each round three individuals within 20 yards of the horror must successfully Dodge or be grasped by Hastur and destroyed on the following round. Hastur does not normally attack friends or worshipers. He must always leave that portion of the Earth where Aldebaran is below the horizon.

HASTUR, He Who Is Not to Be Named

STR 600	CON 1000	SIZ 500	DEX 150	INT 75
POW 175	HP 150			

Damage Bonus: +13D6

Build: 14

Magic Points: 30

Move: 16/25 flying

ATTACKS

Attacks per round: 2

Fighting attacks: Whatever he is, Hastur has tentacles and claws among his appendages.

Fighting 100% (50/20), damage is instantaneous death

Armor: 30-point thick, scaly, rubbery and baggy hide.

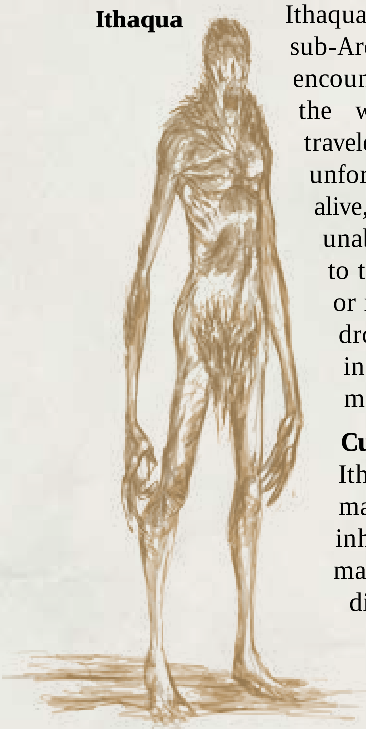
Spell: Brew Space-Mead, all Call and Contact spells, Summon/Bind Byakhee, and others the Keeper finds appropriate.

Sanity Loss: 1D10/1D100 Sanity points to see Hastur.

Ithaqua

> *The stars had been blotted out…the great cloud which had obscured the sky looked curiously like the outline of a great man. And…where the top of the "cloud" must have been, where the head of the thing should have been, there were two gleaming stars, visible despite the shadow, two gleaming stars, burning bright—like eyes!*
>
> —August Derleth, *The Thing That Walked on the Wind*

Ithaqua



Ithaqua is reported from the Arctic and sub-Arctic, where Native Americans encountered him. He is known to stalk the wastes, tracking down hapless travelers and carrying them off. Such unfortunates are sometimes found alive, and they linger living for a while, unable to explain what has happened to them. Most are found dead weeks or months later, buried partway as if dropped from a height, frozen solid in positions of great agony, and missing random body parts.

Cult

Ithaqua has a minimal cult, though many fear him in the far north. The inhabitants of Siberia and Alaska may leave sacrifices to keep the Wendigo from haunting their camps, but organized worship seems to be rare. Ithaqua is more widely worshiped on the faraway world of Borea.

ITHAQUA, The Wind-Walker, The Wendigo

STR 250 CON 750 SIZ 500 DEX 150 INT 50
POW 175 HP 125
Damage Bonus: +8D6
Build: 9
Magic Points: 35
Move: 10/30 flying

ATTACKS

Attacks per round: 1

Fighting attacks: This huge being may stomp, punch, and crush its targets. If it uses its claws all armor is ignored. If within reach, Ithaqua may grab with one mighty claw per round. Anyone grabbed is automatically held as well, if Ithaqua desires.

Wind Gust: If Ithaqua is within a few dozen yards, he can use mighty winds to attempt to whisk victims into the air. Players of those attacked this way must make an opposed STR roll. If Ithaqua is attacking several investigators, divide his STR among them. The damage is in the lift and drop—1D10 x 10 feet. Each 10 feet dropped equals 1D6 damage.

Fighting 80% (40/16), damage bonus
Wind Gust 100% (50/20), special (see above)

Armor: 10 points of skin and thick rime.

Spells: All Call and Contact spells.

Sanity Loss: 1D10/1D100 Sanity points to see Ithaqua. 1/1D6 Sanity points to hear the howl of the Wendigo on the North Wind.

Despite tales of Ithaqua's imprisonment in the Arctic north, some believe that the chains that bind him only have strength upon the Earth and that he is free to travel elsewhere to other realms and planets of his choosing. His servants too—the burning-ice wind and his other minions—may go where they please, acting out the god's wrath on those who think themselves safe outside of Ithaqua's region of imprisonment.

The cry of the Wendigo is said to be the anguish of the imprisoned god, combining the hatred of his binding and a jealousy for those living things able to crawl where they will upon the Earth.

King in Yellow, Avatar of Hastur

> *He stands in state upon the balcony. He has no face, and is twice as tall as a man, He wears pointed shoes under his tattered, fantastically coloured robes, and a streamer of silk appears to fall from the pointed tip of his hood… At times he appears to be winged; at other, haloed.*
>
> —James Blish, *More Light*

The King in Yellow might be human-seeming, clad in tattered yellow or particolored rags, and wearing the Pallid Mask. The rags are extensions of the entity's flesh, while the mask covers horrible pseudopods that can attach to a target and drain the very life from them (POW). Above all, the being possesses a loathsome plasticity of shape, able to stretch and change at will. This is the most frequently encountered avatar of Hastur the Unnameable.

Cult

Worshippers are often solitary madmen—artists and poets, driven mad by reading the haunting play *The King In Yellow* (page 228), and inspired by its cruel beauty to create art that renders human experience meaningless. The insanity-inducing **Yellow Sign** (page 322) is often embossed or stamped on editions of the evil book. The sign is a focus for madness, helping to warp the dreams of those who see it.

THE KING IN YELLOW, Avatar of Hastur, Lord of Carcosa, Master of the Yellow Sign

STR 125 CON 530 SIZ 70 DEX 135 INT 250
POW 175 HP 60
Damage Bonus: +1D6
Build: 2
Magic Points: 35
Move: 15 or can appear/disappear at will.

ATTACKS

Attacks per round: 1 gaze attack, 6 razor sharp tatters, or 1 face tentacle.

Fighting attacks: Some say the King has a strange facial tentacle hidden behind his pallid mask with which he kisses his worshipers. Others say when he dances his tattered robes extend as pseudopodia, cutting those around him like razors.

Gaze of the Yellow King: Induces paroxysms of fear by staring at the target, costing the unfortunate 1D6 Sanity points per round while the King in Yellow focuses upon them (costing the King 3 magic points per round). To avoid the gaze for a round, the target must make an Extreme POW roll.

Fighting 100% (50/20), damage by razor sharp tatters is 1D6 + damage bonus +1D6 POW, or by face tentacle is 1D10 + damage bonus + 1D10 POW per round while attached.

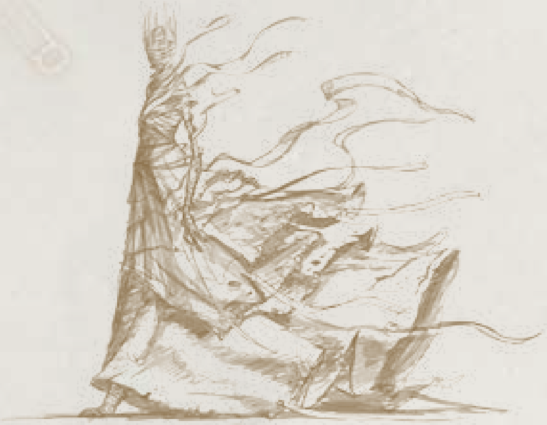
Gaze Target must make an Extreme POW roll to resist, special (see above)

Armor: None.

Spells: All Call and Contact spells, and others as the Keeper desires.

Sanity Loss: With the Pallid Mask upon its face there is no Sanity loss; however in any other form, or with the mask removed, it costs 1D3/1D10 Sanity points to see the King in Yellow.

The King in Yellow



The Yellow Sign

Purported to be the great seal of He Who Is Not To Be Named in his form as the King in Yellow, the Yellow Sign holds great interest and power to those learned in the ways of the occult. No one single pattern can be agreed upon as to the Sign's actual shape and design, with many claiming the Sign somehow changes in aspect whenever its master or His servants are near. For years the innocent and ignorant may pass the sign daily without regard or knowledge of its significance; perhaps only in nightmares does the Sign register. However, once the Sign becomes "active" the same person will see it where first they did not, and many times thereafter in places unsuspected. Any who has seen the Yellow Sign is considered blessed and chosen.

Perhaps working subliminally, the Yellow Sign is a focus for evil and madness, and essentially a token of high worship for Hastur's cults. Viewing the Yellow Sign causes 0/1D6 Sanity point loss.

The Sign seems to swirl, shimmer, and squirm, as if reaching for the onlooker. This effect takes but a moment; however, to the person affected it feels as if time has stood still. Those who lose Sanity points from seeing the Yellow Sign are cursed; the next time they sleep they should make another Sanity roll and if failed, they suffer terrible nightmares concerning the King in Yellow, Carcosa, and Hastur costing a further point of Sanity. Each time thereafter the person sleeps they should make a Sanity roll (0/1) and this is repeated each night until either they succeed in the Sanity roll or madness overtakes them.

Nodens

And upon dolphins' backs was balanced a vast crenelate shell
wherein rode the grey and awful form of primal Nodens,
Lord of the Great Abyss…Then hoary Nodens reached forth a
wizened hand and helped Olney and his
host into the vast shell.
— H.P. Lovecraft, *The Strange High House in the Mist*

He usually takes the form of a normal human, grey-bearded and hoary. Nodens often rides in a chariot formed from a huge seashell drawn by unearthly monsters or fantastic beings from earthly legend.

Cult

At times, Nodens is almost friendly to humankind. He has visited Earth on occasion, and is known to have aided some who were pursued or harassed by the Great Old Ones or Nyarlathotep. Nodens has no cult on Earth. He is served by nightgaunts.

NODENS, Lord of the Great Abyss

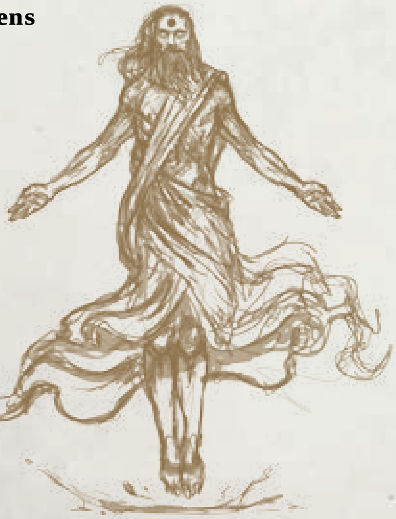
STR 210	CON 225	SIZ 75	DEX 105	INT 350
POW 500	APP 99	HP 30		

Damage Bonus: +3D6
Build: 4
Magic Points: 100
Move: 12

ATTACKS

Fighting attacks: Nodens never physically attacks a foe. Faced by a weak opponent, he summons nightgaunts in sufficient quantity to carry off the target. Facing a powerful foe, Nodens attempts to dismiss the enemy: an opposed POW roll. With a success, the foe remains and Nodens voluntarily departs to avoid a struggle. If Nodens is forced to leave because of some such being's resisting his dismissal, he has been known to take a favored human with him partway, left in some random location. He is recorded as having taken a human on trips to the outer reaches of the galaxy (and back again).

Nodens



Armor: None to start, but may choose to add armor by spending 1 magic point per point of armor desired—this armor lasts until either moonset or sunrise.

Spells: Can call nightgaunts to his aid at the rate of 1D10 nightgaunts per magic point expended; Nodens may summon other servants at a rate of one per magic point expended; he heals himself by expending a magic point per point of damage; Keepers should add other spells as thought characteristic of this god.

Sanity Loss: No Sanity points loss for seeing Nodens.

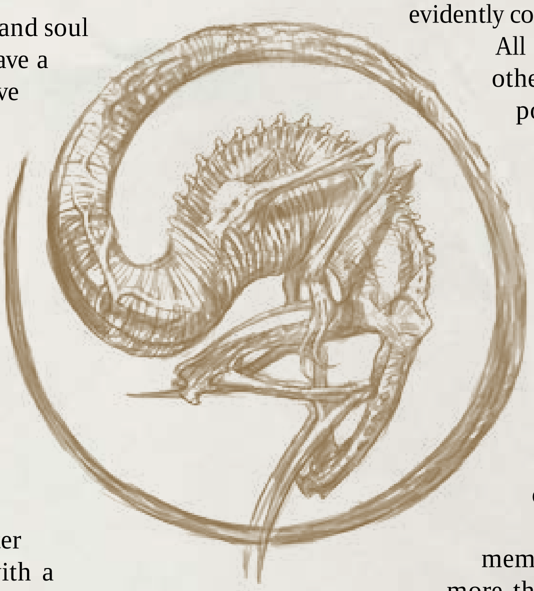
Nyarlathotep

A tall, slim figure with the young face of an antique pharaoh, gay with prismatic robes and crowned with a pshent that glowed with inherent light…the fascination of a dark god or fallen archangel, and around whose eyes there lurked the languid sparkle of capricious humor.

—H.P. Lovecraft, *The Dream-Quest of Unknown Kadath*

Nyarlathotep is the messenger, heart, and soul of the Gods. He is the only one to have a true personality, and he claims to have a thousand different forms. To him, causing madness and insanity is more important and enjoyable than mere death or destruction.

Only a few of Nyarlathotep's 999 forms have been described. The Black Pharaoh is an Egyptian-looking human. The Bloody Tongue is an enormous monster with clawed appendages and a single long blood-red tentacle in place of a face. This tentacle stretches forward when the Thing howls at the moon. The Haunter of the Dark is black and winged, with a tri-lobed red eye, and cannot withstand light. The Bloated Woman is a mammoth woman whose body convulses with numerous tentacles. The Beast takes the form of Egypt's Sphinx, with its face is filled with stars. There is some suggestion that the Black Man of European witch ceremonies is also a form of Nyarlathotep.



Nyarlathotep

Cult

Nyarlathotep is typically worshiped though one of his forms, or "masks". There are numerous such cults, spread across the entire globe.

The Brotherhood of the Black Pharaoh is centered in Cairo and has a powerful branch in London. The Cult of the Bloody Tongue is known in Kenya and New York. The Starry Wisdom Cult of Providence worships the Haunter of the Dark, as does the Cult of the Sand Bat in Australia. Other known cults include Shanghai's Order of the Bloated Woman and the global Brotherhood of the Beast.

In addition, those worshiping the gods often do so in hope of gathering Nyarlathotep's favor. Rewards to loyal slaves usually come through the Crawling Chaos, as many of the other Gods are too mindless to care. Nyarlathotep may grant worshipers knowledge of a spell, impart some destructive fact or divisive religious belief or grant a servitor monster as an assistant. Nyarlathotep's gifts always seem to provoke turmoil among humanity and are particularly likely to bring suffering and terror to a gift's recipient.

Nyarlathotep has special servants, including the shantaks and hunting horrors. He may gift any type of creature to a worshiper if he deems it good. Such a bequest involves at least the permanent donation of POW or other characteristic to Nyarlathotep and other gods.

Other Characteristics

Nyarlathotep enacts the will of the Azathoth and other gods and is accurately referred to as their soul. He always attempts to bring madness to humanity and several prophecies, including the stories *The Crawling Chaos*, *Nyarlathotep*, and the poem *The Fungi from Yuggoth*, seem to state that someday Nyarlathotep himself will destroy humanity and possibly the entire planet. Nyarlathotep is always a mocking figure, evidently contemptuous of his masters.

All invocations to Azathoth and many other gods include Nyarlathotep's name, possibly recognizing him as their messenger. He is known and feared by all Mythos species, and he occasionally requires things of them.

In human form Nyarlathotep may try to corrupt or trick his foes by appearing as a friend, and is generally reluctant to reveal his supernatural powers unless pressed. Nyarlathotep usually reacts to challenges by summoning beings to carry off or otherwise dispose of foes.

Nyarlathotep can summon a member of any race in this book (plus more that are not), at the cost of 1 magic point per 5 POW points the creature possesses. When in monstrous form, he tends to grasp his victims and then carry them off with him.

NYARLATHOTEP, The Crawling Chaos

Human Form

STR 60 CON 95 SIZ 55 DEX 95 INT 430
POW 5 APP 90 HP 15

Damage Bonus: none.
Build: 0
Magic Points: 12
Move: 12

Monstrous Form

STR 400 CON 250 SIZ 450 DEX 95 INT 430
POW 500 APP N/A HP 70

Damage Bonus: +10D6
Build: 11
Magic Points: 100
Move: 16

ATTACKS

Attacks per round: 1

When in human form, Nyarlathotep can be slain by normal physical means. If so slain, after collapsing the body begins to quake and swell, bursting to release a huge clawed monster (or some other monstrous form described previously). This unwelcome colossus then rises from the split corpse and disappears into the sky without further molesting the killer.

When in monstrous form, Nyarlathotep is difficult to slay, however slaying does dispel him.

Nyarlathotep's clawed demon form changes continually; each round he will have at least two claws capable of attacking.

Fighting attacks: As a human, has the usual range of unarmed attacks open to humanoids. As a monster he is able to use a multitude of appendages, depending on his form.

Fighting (as a human) 100% (50/20), 1D3 or damage as per weapon

Fighting (as a monster) 85% (42/17), 10D6 + damage bonus

Armor: None, but brought to 0 hit points, he collapses on the ground, changes form (always to a more monstrous one, which causes his viewers to lose Sanity points) and then flies into interstellar space.

Spells: Nyarlathotep knows all Mythos spells; he can summon monsters at the rate of 1 magic point per 5 POW points the monster has; he may summon a shantak, hunting horror, or servitor of the Outer Gods, at the cost of a single magic point.

Sanity Loss: No loss to see his human form; in many of his other 999 forms, 1D10/1D100 to see Nyarlathotep.

Nyogtha

An insidious odor began to penetrate the room. It was vaguely reptilian, musky, and nauseating. The disk lifted inexorably, and a little finger of blackness crept out from beneath its edge came a great wave of iridescent blackness, neither liquid nor solid, a frightful gelatinous mass.

—Henry Kuttner, *The Salem Horror*

Nyogtha is a minor deity reported to inhabit underground caverns on Earth. It may be related to Cthulhu. Nyogtha resembles a blob of living darkness that may throw out black tentacles or pseudopods at will.

Cult

Nyogtha has a few worshipers, mostly witches and their ilk. It teaches them spells on occasion in return for sacrifices and POW. In the Dreamlands, Nyogtha is worshiped by a band of ghouls.

Some ghouls in the Waking World may practice this worship as well.

NYOGTHA, The Thing That Should Not Be

STR 425 CON 200 SIZ 400 DEX 100 INT 100
POW 140 HP 60

Damage Bonus: Made of such substance that damage bonus is not applicable

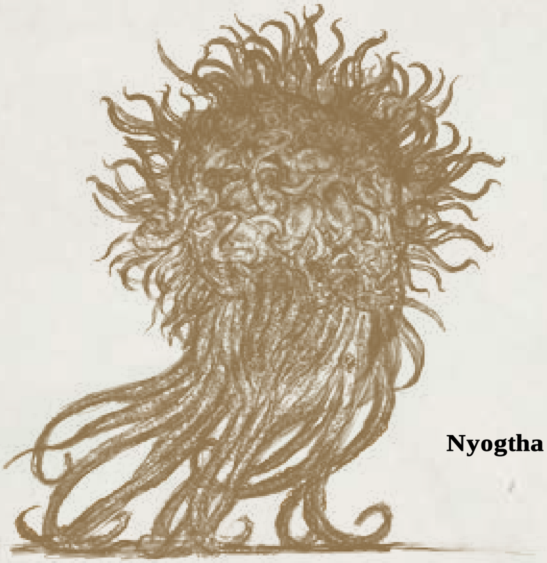
Build: 10

Magic Points: 28

Move: 10

ATTACKS

Attacks per round: 1



Nyogtha

Fighting attacks: If Nyogtha strikes for damage, each target within 10 yards takes 1D10 points of damage from numerous small wounds.

Unless driven off by appropriate spells, Nyogtha grabs and drags its victim off to underground pits.

Fighting 100% (50/20), damage 1D10 to all within 10 yards

Armor: Ignores the first 10 points of damage received each round from all sources; at 0 hit points, Nyogtha is dispelled and will leave.

Spells: All Call and Contact spells; Create Gate.

Sanity Loss: 1D6/1D20 Sanity points to see Nyogtha.

Rhan-Tegoth

An almost globular torso, with six long, sinuous limbs terminating in crab-like claws. From the upper end a subsidiary globe bulged forward bubble-like; its triangle of three staring, fishy eyes, its foot-long and evidently flexible proboscis, and a distended lateral system analogous to gills suggested that it was a head.

—H.P. Lovecraft, *The Horror in the Museum*

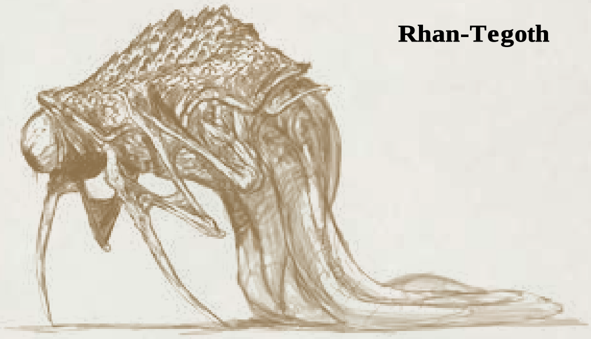
This minor god ruled what is Alaska today, feeding on stringy hominids who ran squealing before his might. Perhaps as late as the last glacial cycle, Rhan-Tegoth entered into a deep hibernation from which he would not or could not wake. Rediscovered by modern men, most mistake the unmoving god for a ghastly statue.

Cult

In ancient times Rhan-Tegoth was worshiped by a primitive human people, perhaps of the Inuit. Since he has gone into hibernation, his cult has faded. The bestial gnoph-keh of the northern wastes may also have some relation with Rhan-Tegoth.

Other Characteristics

A fetid amphibian-like being, he requires blood sacrifices of at least SIZ 75 daily. To feed, he grasps a screaming victim and draws him or her into the mass of tentacles. There the tentacles begin to drain the prey of blood, organic fluids, and 5 STR points per round. For every 10 such points, increase



Rhan-Tegoth

Rhan-Tegoth's CON by 5, to a maximum of 800 CON. Excess points are lost. Unfed, Rhan-Tegoth loses 1D100 CON each day until reaching 300, and then re-enters hibernation.

A sacrifice fully drained by Rhan-Tegoth is left flattened and riddled with hundreds of tiny puncture wounds. The blood and body fluids sucked out, only the crushed shell of the corpse remains. Seeing such a corpse costs 1/1D6 Sanity points.

RHAN-TEGOTH, Terror of the Hominids

STR 425 CON 200 SIZ 400 DEX 100 INT 100
POW 140 HP 60

**base amount; increases as he feeds.*

Damage Bonus: +3D6
Build: 4
Magic Points: 35
Move: 10/14 Swim

ATTACKS

Attacks per round: 1D6+2

Fighting attacks: Able to attack with claws, legs and tentacles for a variety of attacks.

Fighting 80% (40/16), damage 1D6 + damage bonus
Armor: 10 points from thick, slime-covered skin and tentacles. Also regenerates 1 hit point per round.
Spells: Any.
Sanity Loss: 1D8/1D20 Sanity points to see Rhan-Tegoth.

Shub-Niggurath

> *"Iä! Iä! Shub-Niggurath! The Black Goat of the Woods with a Thousand Young!"*
> —H.P. Lovecraft, *The Whisperer in Darkness*

Shub-Niggurath is often referred to in rituals and spells. It has been guessed that she is a perverse fertility deity.

In one of her few descriptions, Shub-Niggurath is said to be an enormous cloudy mass. This mass doubtless boils and festers. It is likely that parts of the mist coalesce at times, forming horrendous body parts, ropy black tentacles, slime-dripping mouths, or short writhing legs, ending in black hooves which may account for the titular reference to "goat". When she arrives, she may bud-off dark young.

Recent information suggests that her milk may have remarkable properties, but Keepers must establish this.

Cult

Worshiped extensively, she may have connections with druids and similar groups. Worshipers of Shub-Niggurath generally form into gangs or congregations, as do Cthulhu's cultists. Her emissaries and stand-ins, the dark young, may represent the aid she grants worshipers.

Summoned, Shub-Niggurath attacks non-worshipers present.

She is often summoned specifically to accept sacrifices. Shub-Niggurath can be dismissed by those who know her summoning spell and it is possible to hurt her enough to make her leave.

SHUB-NIGGURATH, The Black Goat of the Woods

STR 360 CON 850 SIZ 600 DEX 140 INT 105
POW 350 HP 145

Damage Bonus: +11D6
Build: 12
Magic Points: 70
Move: 15

ATTACKS

Attacks per round: 1

Fighting attacks: Shub-Niggurath has a multitude of tentacles, which flail around and may hit opponents.

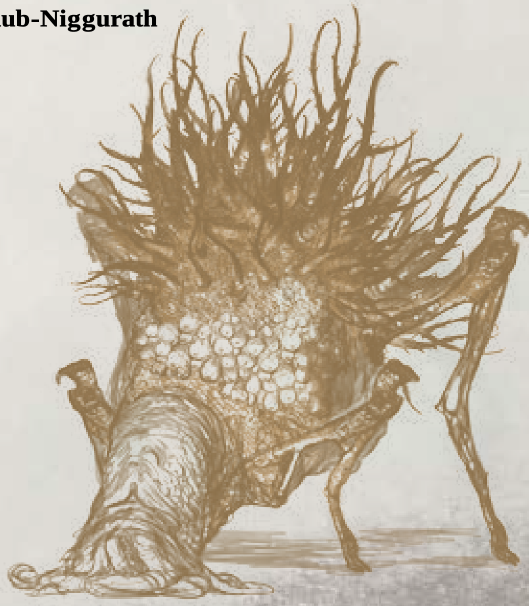
Seize (mnvr): Shub-Niggurath has dozens of tentacles, but can only seize one victim in a round. With a successful catch, the investigator is seized and whipped to the goddess' body to be drained of body fluids by one of her many mouths, the bite permanently draining 3D10 STR from the victim per round.

While being drained, the victim is held absolutely helplessly, and may not cast spells, expend magic points, or perform any act whatsoever except to writhe in pain and scream.

In battle against more powerful beings, Shub-Niggurath still attacks with one tentacle per opponent, but after a tentacle strikes it holds on, and a second tentacle attacks, and so on. Each additional successful attack permits a new mouth to begin to drain her gigantic victim.

Trample: Once per round, Shub-Niggurath may trample beings of SIZ 300 or less. The trample attack is effective against all such beings in her path, which averages 10-20 yards across.

Fighting 75% (37/15) half damage bonus



Shub-Niggurath

Seize (mnvr) grabs one victim and automatic bite next round

Bite Automatic when seized, damage is 3D10 STR drained per round

Trample 75% (37/15) damage equals damage bonus

Armor: No armor, however her slimy mist body is immune to physical weapons. Magical weapons or fire, electricity, or similar energies damage her normally. Her ropy tentacles and gooey vapors can re-join, effectively allowing her to regenerate points of damage. Each magic point she expends enables her to heal 2 points of damage.

Spells: Shub-Niggurath knows at minimum all spells pertaining to the gods; she is known to have imparted Create Gate, Curse of Azathoth, and Voorish Sign to favorites.

Sanity Loss: 1D10/1D100 Sanity points to see Shub-Niggurath.

The roots of Pagan and more modern religious rites are held by some to be pale reflections of earlier devotions to The Black Goat with a Thousand Young. The yearly cycle of death and rebirth, the harvest time sacrifices, the purging fire at Beltane, all hold traces of her worship. Whether the majority who follow the old practices of Eostre, Lammas, or Samhain are aware of the true origins is doubtful; however, there are certain wise folk still dwelling at the edges of society who certainly do understand the meaning of the rites. One should be wary of approaching such cunning folk as one can never be sure whose servant they truly are.

Shudde M’ell

A great gray thing a mile long chanting and exuding strange acids…charging through the depths of the earth at a fantastic speed, in a dreadful fury…melting basaltic rocks like butter under a blowtorch.

—Brian Lumley, *The Burrowers Beneath*

He is preeminent among the chthonians and apparently is the largest and most evil of his kind. According to legends he once was imprisoned beneath G’harne, however is now free to wander the Earth with his kin.

Cult

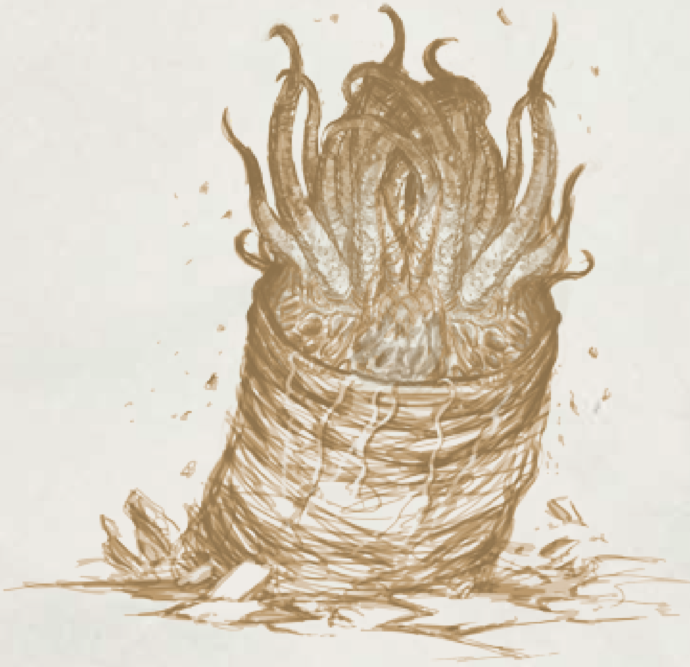
Chthonians, Shudde M’ell among them, are not much worshiped by humans nowadays, though druids are rumored to have done so in the past and remnant Stone Age tribes may continue the practice. Perhaps the races that built G’harne did so to honor Shudde M’ell.

Other Characteristics

By himself, Shudde M’ell can cause a local earthquake of shocking intensity. In conjunction with other chthonians, he can create strong earthquakes of regional size, strong enough to topple buildings or destroy bridges.

If Shudde M’ell attacks directly, a vast hole opens up, accompanied by a terrible chanting noise and slobbering, sucking sounds. Everything over the hole, which is at least 1D10+10 yards across, is sucked in and destroyed. Chthonians then pour out of the hole and attack survivors.

Shudde M'ell



SHUDDE M'ELL, The Burrower Beneath

STR 450 CON 400 SIZ 600 DEX 75 INT 100
POW 175 HP 100

Damage Bonus: +12D6

Build: 13

Magic Points: 35

Move: 8/8 burrowing

ATTACKS

Attacks per round: 1

Fighting attacks: May use its bulk and tentacles to bash and crush.

Grab and Feed (mnvr): May grab an opponent with a tentacle and drain 3D10 CON per round

Crush: Once per round it may use its bulk to crush all before it.

Fighting 100% (50/20), damage bonus

Grab and feed (mnvr) damage 6D6 + 3D10 CON drain per round

Crush 90% (45/18), damage 12D6 to all within 12 yards radius

Armor: 8-point skin; regenerates 5 hit points per round.

Spells: Knows all spells the Keeper finds appropriate; has taught many concerning the Great Old Ones and servants.

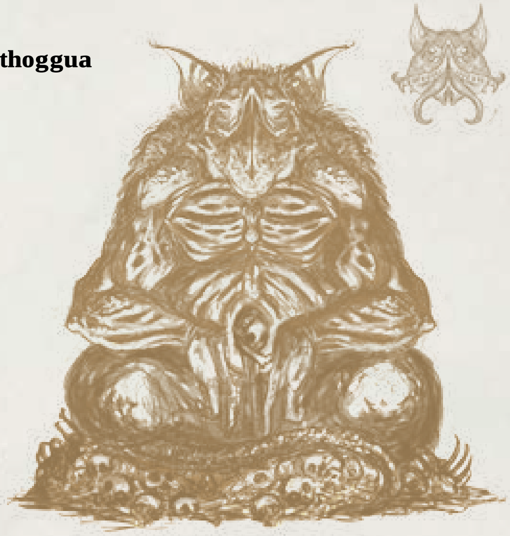
Sanity Loss: 1D3/1D20 Sanity points to see Shudde M’ell.

Tsathoggua

He discerned in a dark recess the formless bulking of a couchant mass. And the mass stirred a little at his approach, and put forth with infinite slothfulness a huge and toad-shaped head. And the head opened its eyes very slowly, as if half awakened from slumber, so that they were visible as two slits of oozing phosphor in the black browless face.

—Clark Ashton Smith, *The Seven Geases*

He dwells in the black gulf of N’Kai, where he first arrived on Earth from Saturn. He is one of the less malevolent beings of the Cthulhu Mythos, though still terrible. Tsathoggua is usually represented as having a fat furry body and a toad-



Tsathoggua

like head with bat-like ears and fur. His mouth is wide and his eyes always are half-closed, as if sleepy. It is also said that he can freely change his shape.

Cult

Tsathoggua was worshiped by serpent people and the furry subhuman voormis in ancient times, and by sorcerers and wizards in later times. He has given magic gates and spells to the faithful in the past. He is served by a race of entities known, for lack of a better name, as the formless spawn. They dwell in N'Kai and in his temples.

Other Characteristics

When encountered, ask for a group Luck roll from the investigators to determine if Tsathoggua is hungry. If Tsathoggua is not hungry, he ignores the investigators and pretends to be asleep.

TSATHOGGUA, The Sleeper of N'kai

STR 250 CON 600 SIZ 150 DEX 135 INT 150
POW 175 HP 75

Damage Bonus: +4D6

Build: 5

Magic Points: 35

Move: 16

ATTACKS

Attacks per round: 1

Fighting attacks: Tsathoggua may kick and strike opponents.

Hold and feed (mnvr): If hungry, Tsathoggua grabs an investigator and pulls the victim to him: in each following round the character loses 5 points from each characteristic until they are reduced to zero or until Tsathoggua is driven off. The victim will be in great agony, with acid burns, vitriol running through his veins, body punctures everywhere, etc. In this case (if the investigator somehow manages to live and escape) a full week of hospital care restores one point to each characteristic.

Fighting 100% (50/20), damage bonus

Hold and Feed (mnvr) used to seize after which drain 5 points from each characteristic per round

Armor: Regenerates 30 hit points per round from wounds and punctures; however fire, electricity, and other such forces have normal effects on the monstrous god.

Spells: Broad magical powers, as befits a Great Old One; he is recorded as having taught Create Gate and various Summon/Bind spells to humans.

Sanity Loss: 0/1D10 Sanity points to see Tsathoggua.

Tulzscha

> *A belching column of sick greenish flame…spouting volcanically from depths profound and inconceivable, casting no shadows as healthy flame should, and coating the nitrous stone with a nasty, venomous verdigris. For in all that seething combustion no warmth lay, but only the clamminess of death and corruption.*
>
> —H.P. Lovecraft, *The Festival.*

At the court of Azathoth, it is a blazing green ball of flame, dancing with brethren gods before the Daemon Sultan. Called to our world, it assumes a gaseous form, penetrates the planet to the core and then erupts from below as a pillar of flame. It cannot move from where it emerges.

Cult

A few pockets of cultists worship this obscure entity, generally in subterranean temples, and especially during equinoxes, solstices, and important conjunctions. Tulzscha thrives on death, corruption, and decay.

TULZSCHA, The Green Flame

STR 300 CON 180 SIZ 390 DEX 60 INT 75
POW 75 HP 57

Damage Bonus: N/A

Build: 9

Magic Points: 15

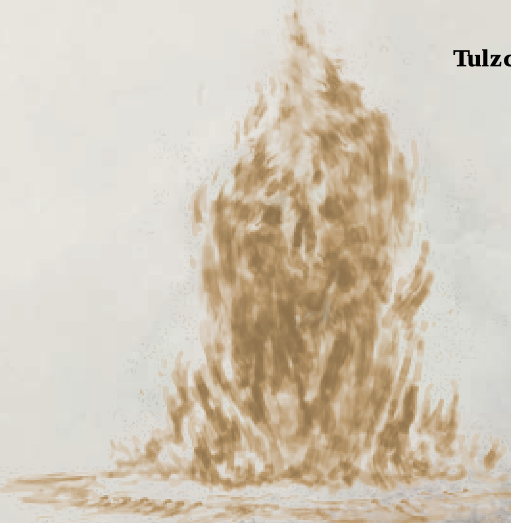
Move: 0 (on surface)

ATTACKS

Attacks per round: 1

Fighting attacks: Being close enough to engage in combat causes 3D6 fire damage.

Flame Gout: Effective at 50 feet or less; 1 attack per round. The gout of green fireballs may be dodged. With a successful attack, the target ages 2D10 years. The target must make CON and



Tulzcha

POW rolls, with the losses expressed as 1D6/3D10 CON and 1D6/3D10 POW, respectively for success/failure. A second POW roll is necessary as well; failing it, roll 1D6: 1-2 = lose 5 STR; 3-4 = lose 5 DEX; 5-6 = lose 5 APP.

Fighting Automatic 3D6 damage when in fighting range

Flame Gout 80% (40/16), damage special (see above)

Armor: None, but immune to impaling weapons and to heat, cold, acid, and electricity. Explosives and all other physical attacks do minimum damage. Magic affects it normally, but Tulzscha can only be driven away by reaching 0 hit points.

Spells: All in the Grimoire and as the Keeper wishes.

Sanity Loss: 1D3/1D20 Sanity points to see Tulzscha.

Ubbo-Sathla

> *There, in the gray beginning of Earth, the formless mass that was Ubbo-Sathla reposed amid the slime and the vapors. Headless, without organs or members, it sloughed off from its oozy sides, in a slow, ceaseless wave, the amoebic forms that were the archetypes of earthly life. About it there lay the mighty tablets of star-quarried stone that were writ with the inconceivable wisdom of the premundane gods.*
>
> —Clark Ashton Smith, *Ubbo-Sathla*

This god dwells in a cold, dank cavern, and never leaves its lair unless called or disturbed. The grotto can be entered through deep fissures in the Antarctic ice or through secret entrances from the Cold Waste of the Dreamlands. Other routes may exist.

Cult

Ubbo-Sathla has no human cult, although the mi-go and other alien races may worship it. *The Book of Eibon* and the *Necronomicon* mention this god.

Other Characteristics

The Unbegotten Source may have spawned the prototypes of all earthly life. It is hinted that it was from Ubbo-Sathla's tissues that the elder things created their dread shoggoths. Within the grotto of Ubbo-Sathla, several tablets of star-wrought stone rest, said to contain great knowledge and secrets of the gods. These tablets, the Elder Keys, remain an enigma. Seeking these tablets, even the most powerful sorcerers have failed to return.

An observer sees hundreds of pseudopods forming, flailing about, grasping prey and being absorbed back into the body mass at all times. Remaining more than a few minutes in the god's presence insures that one or more investigators will be attacked.

Spawn of Ubbo-Sathla: It continually produces 1D10 offspring per round, some of which it eats and others that escape. Those surviving fulfill every whim and urge of their primal, mindless sire. Generally encountered only in Ubbo-Sathla's primal grotto, no two spawn are exactly alike. All prefer surprise attacks from ambush: some attack with sticky filaments, some with pseudopods, some with gelatinous tentacles, and so on.

UBBO-SATHLA, The Unbegotten Source

STR N/A CON 1000 SIZ 1000 DEX N/A INT 0
POW 375 HP 200

Damage Bonus: N/A

Build: 9

Magic Points: 12

Move: 0

ATTACKS

Attacks per round: 1

Fighting attacks: Lashes out with pseudopods to grab the target and then absorb them into its bulk. Each pseudopod has a reach of 100 yards.

Fighting 90% (45/18), damage grasp and absorb

Note: Any spot touched by Ubbo-Sathla is left devoid of life.

Armor: Regenerates 25 hit points per round. Immune to impale, projectile, and cutting weapons; fire, spells, and enchanted weapons do normal damage. An Elder Sign will cause 3D6 damage, however the sign is destroyed. Reaching 0 hit points the god seeps back into its cavern or a fissure and regenerates fully.

Skills: Generate Spawn 100%.

Spells: None, but Ubbo-Sathla controls its spawn at any reasonable distance.

Sanity Loss: 1D8/5D10 Sanity points to see Ubbo-Sathla.

SPAWN OF UBBO-SATHLA

char.	*averages*	*rolls*
STR	110	(1D6 to 6D10+6 x5)
CON	80	(3D6+6 x5)
SIZ	115	(1D6 to 6D10+10 x5)
DEX	70	(4D6 x5)
INT	0	(0)
POW	50	(3D6 x5)

HP: 19

Average Damage Bonus: +2D6

Average Build: 3

Average Magic Points: 10

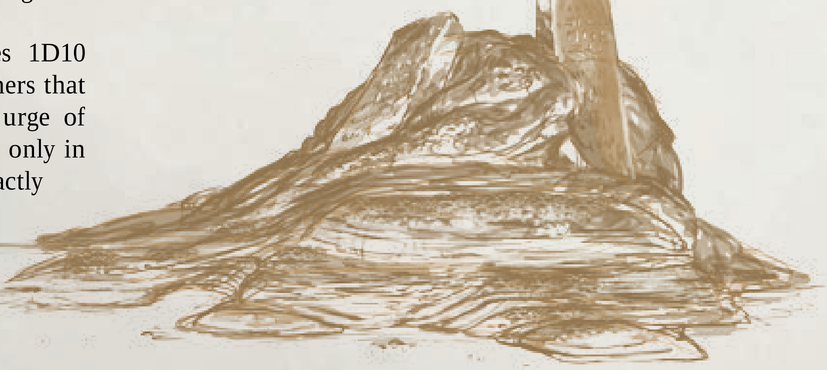
Move: 8

ATTACKS

Attacks per round: 1

Fighting attacks: Sticky filaments and other appendages attempt to draw the target close enough so it can be digested.

Swallow (mnvr): Attacks with sticky filaments, pseudopods, or with gelatinous tentacles. Whatever the attack, a success draws the target into the spawn's body, where it is digested at the rate of 1D6 hit points per round. Once swallowed, no action is possible, though friends may attempt to free the victim.



Ubbo-Sathla

Fighting 75% (37/15), damage 1D6 per round when swallowed

Swallow (mnvr) draws target into body, digested at 1D6 damage per round

Armor: Immune to impale, projectile, and cutting weapons; fire, magic, and enchanted weapons harm them normally.

Spells: None.

Skills: Stealth 90%.

Sanity Loss: 1/1D8 Sanity points to see a spawn of Ubbo-Sathla.

Y'golonac

> *He saw why the shadow on the frosted pane yesterday had been headless, and he screamed. As the desk was thrust aside by the towering naked figure, on whose surface still hung rags of the tweed suit, Strutt's last thought was an unbelieving conviction that this was happening because he had read the Revelations…but before he could scream out his protest his breath was cut off, as the hands descended on his face and the wet red mouths opened in their palms.*
>
> —Ramsey Campbell, *Cold Print*

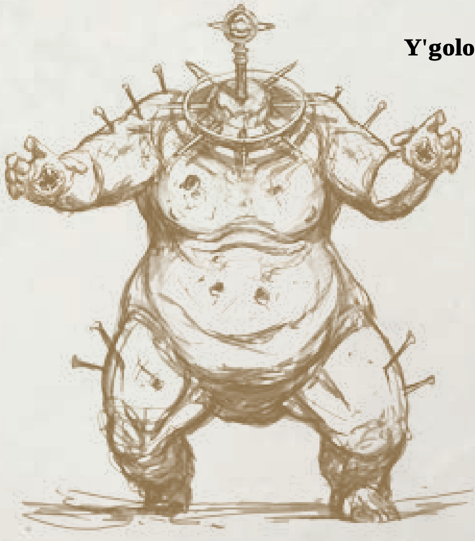
Y'golonac is delineated in the *Revelations of Gla'aki*, an arcane book. It is a bloated, glowing figure who dwells underground in a vast ruin behind a wall of bricks. This prison may be near the Severn Valley city of Brichester, for it is known to frequent that place. Y'golonac is known to come when its name is read or spoken while evil is present. It is a minor god, but malignant.

Cult

Y'golonac has little cult following, but strives mightily after more worship, entrapping those who are subtly evil to be his priests. Y'Golonac's notion of evil seems to be a shallow one, however.

Other Characteristics

Y'golonac may appear to be a normal, somewhat neurotic and flabby human. When he manages to contact a person that is debased in evil, the victim is possessed and absorbed by the deity and thereafter his shape can change at will from the form of the possessed individual to Y'golonac's true form—glowing, headless, naked and huge, with wet mouths opening in the palms of the hands.



Y'golonac

To fight off a possession, the target must roll POW or less on 1D100 each round to avoid being overcome. Once overcome, the investigator loses 10 INT and 10 POW each round until Y'golonac is forced away or until his soul and mind are destroyed and replaced with Y'golonac's—and Y'golonac departs only if he loses all his hit points. Y'golonac normally attacks people who have become aware of him, usually through reading at least a page of the *Revelations of Gla'aki*. Y'golonac is clever at getting persons to read passages from that horrid book without knowing they have done so.

Y'GOLONAC, The Hand that Feeds

STR 125 CON 625 SIZ 125 DEX 70 INT 150
POW 140 HP 75

Damage Bonus: +2D6

Build: 3

Magic Points: 28

Move: 10

ATTACKS

Attacks per round: 1

Fighting attacks: Being vaguely humanoid, Y'Golonac can kick and punch.

Bite: In combat against more than one enemy, Y'golonac uses his mouths to devour and destroy foes. Damage done by the mouths does not heal naturally and INT and POW loss is permanent, since the suppurating wounds never close.

Fighting 100% (50/20), damage bonus

Bite 100% (50/20), damage 1D4 non-healing damage and lose 5 INT and 5 POW each round

Armor: None

Spells: Summon/Bind and Contact spells, and whatever else the Keeper thinks appropriate.

Sanity Loss: 1/1D20 Sanity points to witness human to Y'golonac transformation; 1/1D10+1 to see Y'golonac.

Yibb-Tstll

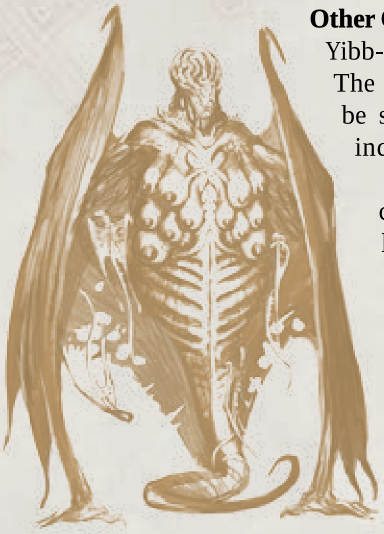
> *There, about the pulsating black body of the Ancient One, hugely winged reptilian creatures without faces cluttered and clutched at a multitude of blackly writhing, pendulous breasts! The eyes moved quickly, independently—sliding with vile viscosity over the whole rotten surface of Yibb-Tstll's pulpy, glistening head!*
>
> —Brian Lumley, *The Horror at Oakdeene*

This horrible deity sees all time and space as it slowly rotates in the center of its clearing in the Jungle of Kled, in Earth's Dreamlands. Beneath its billowing cloak are a multitude of nightgaunts, suckling and clutching at Yibb-Tstll's breasts.

Cult

In ancient times Yibb-Tstll was worshiped as the god Yibb, however now he has no known cult.

Yibb-Tstll is often approached by individuals—most often sorcerers—who either crave the use of Yibb-Tstll's servitors, the nightgaunts, or ask for his beneficent touch.



Yibb-Tstll

Other Characteristics

Yibb-Tstll's blood, known as The Black by sorcerers, can be summoned and can take independent action .

Yibb-Tstll's touch commonly causes a drastic loss, one of the Keeper's choice—perhaps the immediate loss of all Sanity points, a quick death from fearful convulsions, or perhaps running forward to suckle from the thing before being ripped to shreds. Changes might be physical. Sometimes they are beneficial.

YIBB-TSTLL, The Patient One

STR 200 CON 240 SIZ 260 DEX 80 INT 300
POW 325 HP 50
Damage Bonus: +5D6
Build: 6
Magic Points: 65
Move: 0

ATTACKS

Attacks per round: 1
Fighting attacks: Yibb-Tstll's touch is deadly.

Touch 100% (50/20), see above

Armor: 12-point cloak, regenerates 5 hit points per round. Loss of all hit points dispels Yibb-Tstll, but he can soon reform or reappear somewhere else.
Spells: All Contact spells, Call Yibb-Tstll, Contact Yibb-Tstll, Summon/Bind Nightgaunt, others as desired by the Keeper.
Sanity Loss: 1D6/1D20 Sanity points to see Yibb-Tstll.

Yig

The half-human father of serpents…the snake-god of the central plains tribes—presumably the primal source of the more southerly Quetzalcoatl or Kukulcan—was an odd, half-anthropomorphic devil.

—H.P. Lovecraft and Zealia Bishop, *The Curse of Yig*

Yig is never clearly described, but may look like a scaly strong man with a serpent-like head or a normal head. He may be accompanied by mobs of snakes. He seems to be mainly a North American deity. The notorious "Curse of Yig" consists of madness and malformed children.

Cult

Yig is recorded as being worshiped by Plains tribes and voodoo doctors, and may be somehow connected to Quetzalcoatl.

He is also worshiped by the serpent people and their kin. Worshipers gain some immunity from poisonous snakes, the ability to talk to snakes, and some arcane rituals and spells. If someone exposes cult secrets or does harm to the cult, Yig sends a sacred snake to kill the offender.

Other Characteristics

A manifestation of Yig would be signaled largely or entirely by a carpet of serpents—rattlers in North America, puff adders or cobras elsewhere.

A sacred snake of Yig is always a large individual of a species native to the area where manifested, with a white crescent on the top of its head. In North America, usually such a snake would be an enormous tom rattler, at least 5-6 feet long. The snake appears so swiftly that the victim is always startled and automatically hit unless he or she can react swiftly (roll Dodge skill). On subsequent rounds, successful Dodge use is required to avoid being bitten by the snake, which will pursue and continue to attack unless it is killed. No antivenin can save someone bitten by a sacred snake of Yig—bitten, he or she always dies after a few minutes of agony.

YIG, Father of Serpents

STR 150 CON 600 SIZ 100 DEX 90 INT 100
POW 140 HP 70
Damage Bonus: +2D6
Build: 3
Magic Points: 28
Move: 10

ATTACKS

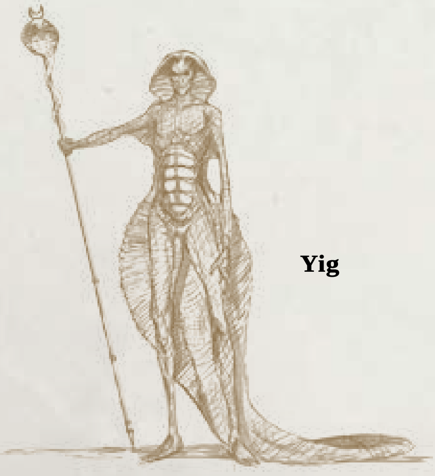
Attacks per round: 1
Fighting attacks: Yig has the usual range of unarmed attacks open to humanoids.
Grasp (mnvr): In hand-to-hand combat, the hand of Yig grasps, not punches, doing crushing damage to an arm or leg.
Bite: In the next combat round, Yig draws the victim to him (opposed STR roll to resist) and bites.

Fighting 90% (45/18), damage bonus

Grasp (mnvr), crushing damage 2D6

Bite (after Grasp) 95% (47/19), damage 1D8 + instant death if armor is penetrated

Armor: 6-point scales. A critical hit ignores armor. Hand-to-hand attacks do normal damage and Yig's armor protects normally, however any object penetrating Yig's scaly armor takes 3D6 points of damage from the disintegrating effects of Yig's venomous blood.
Spells: Has all the usual Summon/Bind and Contact spells, and is more willing than most deities to impart them; he is particularly expert with chthonians; Keepers should add other spells as desired.
Sanity Loss: 0/1D8 Sanity points to see Yig.



Yig

Yog-Sothoth

Great globes of light massing towards the opening…the breaking apart of the nearest globes, and the protoplasmic flesh that flowed blackly outward to join together and form that eldritch, hideous horror from outer space… whose mask was a congeries of iridescent globes…who froths as primal slime in nuclear chaos forever beyond the nethermost outposts of space and time!
—August Derleth, *The Lurker at the Threshold*

Yog-Sothoth dwells in the interstices between the planes that compose the universe. There it manifests as a conglomeration of iridescent globes, which are always shifting, flowing into one another, and breaking. This conglomeration is large, but variable, so that at one time it may appear to be 100 yards across and at another time half a mile or more. Connections between Yog-Sothoth's appearance and sightings of so-called flying saucers are obvious.

Cult

Yog-Sothoth is preeminently the deity of sorcerers and wizards. He grants them the power to travel between the planes, or the power to see into other planes via a piece of magic glass or the like. Yog-Sothoth may also give its slaves the ability to command various monsters from distant worlds.

In return for these gifts, worshipers open the way for Yog-Sothoth to travel from his usual domains to Earth, to ravage and plunder.

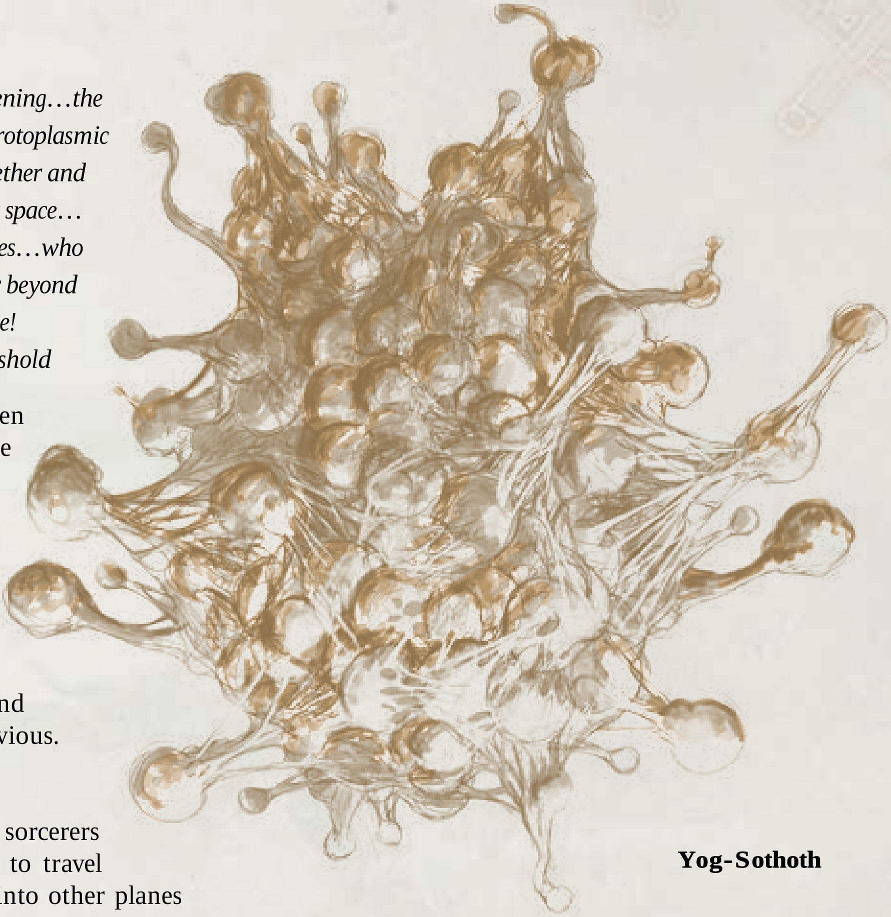
As Tawil at'Umr, all those wishing to travel to distant times and places may safely deal with him. This form seems to be the least malignant way in which to meet him but even then there is always a danger that Tawil at'Umr will remove its veil and cause utter madness and destruction to those dealing with it.

Other Characteristics

Yog-Sothoth holds the power to travel within the planes to reach any other time or space. Yog-Sothoth itself is coterminous with all time and space. Because of this, Yog-Sothoth has been called the Key and the Gate. In Yog-Sothoth's aspect as Opener of the Way it is recorded as Umr at'Tawil, the correct Arabic form would be Tawil at'Umr, which means the Prolonged of Life. Yog-Sothoth wishes to enter this plane to feast on the life it contains, but only can do so at certain times.

Yog-Sothoth can fly through our atmosphere at speeds of hundreds or thousands of miles per hour.

Yog-Sothoth can transport one character per round anywhere in the universe or anywhere in time by touching him.



Yog-Sothoth

YOG-SOTHOTH, The All-In-One

STR N/A	CON 2000	SIZ varies	DEX 5	INT 200
POW 500	HP 400			

Damage Bonus: N/A
Build: varies
Magic Points: 100
Move: 100

ATTACKS

Attacks per round: 1

Fighting attacks: Uses following special attacks.

Spheres: Each combat round, Yog-Sothoth may touch one character with its slimy spheres and that character immediately loses 3D10 CON. This damage is permanent and will not heal normally. It takes the form of corrosion, withering, or corruption of the body part touched, and may also involve an APP loss for the victim.

Bolts: Alternatively, Yog-Sothoth may unleash bolts of silvery fluid or fire (at a cost of 1D6 magic points) which can reach over half a mile and destroy any normal objects struck—knocking down aircraft and slaying or stunning any or all humans failing to Dodge. A gout of energy covers an area about 5 yards across with its effect.

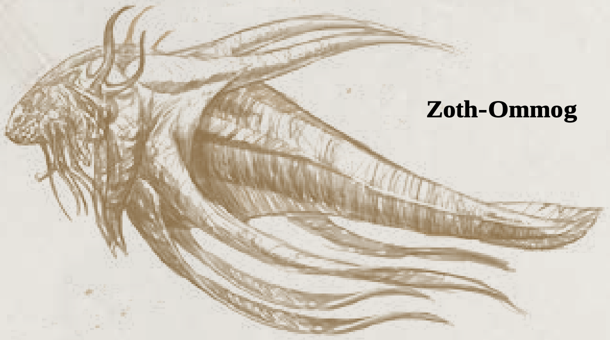
Spheres 100% (50/20), damage 3D10 permanent CON

Bolts 80% (40/18), damage death in 5-yard diameter

Armor: None, however only magical weapons may damage Yog-Sothoth.

Spells: As many as it wants.

Sanity Loss: 1D10/1D100 Sanity points to see it in spherical form. No cost to see Tawil at'Umr form.



Zoth-Ommog

Zoth-Ommog

A body shaped like a broad-based, truncated cone. A flat, blunt, wedge-shaped, vaguely reptilian head surmounts this conical torso, and the head is almost entirely hidden behind swirling tresses. This hair, or beard and mane, consists of thickly carved and coiling ropes, like serpents or worms … Through this repulsive Medusa-mane of ropy tendrils, two fierce, serpent-like eyes glare in a horrible intermingling of cold, inhuman mockery and what I can only describe as gloating menace.

—Lin Carter, *Zoth-Ommog*

It has a cone-shaped body with a lizard-like head. From the head grows a mass of thick serpent-like tentacles. From the base of the neck project four thick pseudopods resembling starfish arms, one on each side of the body. Zoth-Ommog is evidently buried underneath the Pacific in the corpse-city of R'lyeh.

Cult

Zoth-Ommog has no active cult among humans. Some deep ones may worship this malign entity. Zoth-Ommog can manifest itself through one of the many statues of itself scattered apparently randomly around the world.

Zoth-Ommog, Son of Cthulhu

STR 200	CON 600	SIZ 300	DEX 60	INT 100
POW 175	HP 90			

Damage Bonus: +5D6
Build: 6
Magic Points: 35
Move: 25

ATTACKS
Attacks per round: 1
Fighting attacks: Can attack in a variety of ways using tentacles, feet, crushing blows, and so on. Generally it assaults any human on sight, attacking either with one of its gigantic pseudopods or a bite.
Fighting 90% (45/18), damage bonus
Armor: 10-point thick, blubbery hide; regenerates 3 hit points per combat round.
Spells: All Call and Contact spells, plus any that the Keeper finds appropriate.
Sanity Loss: 1D6/1D20 Sanity points to see Zoth-Ommog.

Section Three: Traditional Horrors

One might easily imagine an alien nucleus of substance or energy, formless or otherwise, kept alive by imperceptible or immaterial subtractions from the life-force or bodily tissues and fluids of other more palpably living things into which it penetrates and with whose fabric it sometimes completely merges.

—H.P. Lovecraft, *The Shunned House*

Games of *Call of Cthulhu* can be used to tell any kind of horror story—don't feel restricted to using authentically Lovecraftian adversaries. Traditional horror has often relied on the duality of good versus evil, a concept which loses its meaning in Lovecraft's nihilistic universe. Many of the supernatural beings of legend are traditionally defeated with the use of religious paraphernalia: the vampire is harmed by holy water and repelled by a crucifix; ghosts and demons are subject to exorcism by Christian priests. Why should such things work in a Lovecraftian setting? Not everything needs to be explained, but glaring inconsistencies should be addressed; if vampires are affected by a crucifix, then why aren't ghouls?

Trying to marry the traditional horror tropes with a Lovecraftian universe might not be as easy as it sounds. It may be helpful to distinguish between games that use a Lovecraftian setting from generic horror games.

Consistency is only required where two stories are linked. You may decide to have crucifixes burn the flesh of the undead in a 1970s vampire scenario only to have such things mocked and without value in a modern-day encounter with the Mythos. If the stories are not linked (*i.e.* use a different set of characters) then no consistency is required.

The use of traditional monsters within games also provides Keepers with the option of inserting "red herrings" into the story or ensuring that games don't become stale as the investigators face yet another Mythos monster, week after week. Blending traditional and Mythos monsters allows Keepers to create unique and challenging mysteries where the players may think they know what they face, only to discover some new hybrid horror that is all the more challenging and frightening.

Ghost

Each ghost should be crafted by the Keeper to fit the circumstances of the scenario. Ghosts generally possess only INT and POW, appearing as dim, misty forms. They haunt certain locations or specific objects (such as a book, ship, or automobile).

Ghosts may or may not be vulnerable to magic or to exorcism. Ghosts especially seem to haunt locations in order to communicate the awfulness that prompted their formation. Sometimes a ghost gives clues or instructions, which, if carried out, let the anxious shade dissolve and find peace. Though all ghosts are terrifying, some are more loathsome than others; a 1D8 Sanity point loss should be the maximum loss for seeing a ghost.

Special Powers

For a ghost's attack, use an opposed POW roll. As this happens, the ghost may be glimpsed as clawing at, enveloping, or otherwise physically attacking the target.

If the character fails the opposed POW roll, the character loses 2D10 POW. If the character can overcome the ghost, he or she causes the ghost to lose 2D10 POW. Any points of POW lost are forfeit. Ghosts of greater strength may drain 3D10 POW or more from a victim in a single combat round, but such potent entities still lose only 2D10 POW if overcome by the victim in a particular round.

It is up to the Keeper to determine how a ghost can be laid to rest. Some possibilities include:

- Locating the source of attachment for the ghost and destroying it.
- Locating the physical remains of the ghost and salting and burning them.
- Exorcising the ghost (this might include opposed POW rolls).
- Enabling the ghost to fulfill its mission (preventing the death of a loved one, resolving unfinished business, etc.)

Some ghosts can manipulate the environment around them, causing pots to fly off shelves, doors to open and telephones to ring—the infamous poltergeist. More powerful poltergeists may cause physical harm to the unwary by attacking with thrown items. In such instances, investigators should use the Dodge skill to avoid being hit and perhaps look for alternative means to calm or expel the angry spirit.

Individually crafted ghosts are good sources of spooky scenarios. Entire campaigns can be devoted to the study of and exorcism of ghosts. Books to read as sources for ideas about ghosts include *The Haunting of Hill House* (both the novel and the 1963 film, *The Haunting*) by Shirley Jackson, *The Shining* by Stephen King, any of William Hope Hodgson's ghost stories (particularly the *Carnacki the Ghost Finder* tales), and the ghost stories of M. R. James. Henry James contributes a whole volume of ghost stories in his *Collected Works* and Rudyard Kipling set some excellent tales of ghosts in both England and India.

Ghost

Mummy

These undead beings are similar to intelligent zombies. Some cults keep mummies in their temples as guardians. Like zombies, mummies must be hacked apart to make them cease action. Contrary to popular belief, many mummies lack bandage wrappings and can move relatively swiftly. Some mummies cannot naturally regenerate magic points.

A mummy has double its human STR, 1.5 times its original CON and two-thirds of original DEX.

Because of the bitumen and bandages frequently used to preserve them, fire is particularly effective against Egyptian mummies: damage is normal, however the flames are more difficult to extinguish because of the bitumen in the wrappings.

MUMMIES, Husks of horror

char.	*averages*	*rolls*
STR	105	(3D6 ×10)
CON	80	(3D6+2 ×7.5)
SIZ	65	(2D6+6 ×5)
DEX	35	(2D6 ×5)
INT	55	(3D6 ×5)
POW	75	(1D6+12 ×5)

HP: 14

Average Damage Bonus: +1D6

Average Build: 2

Magic Points: 15

Move: 6

ATTACKS

Attacks per round: 2

Fighting attacks: Mummies have the usual range of unarmed attacks open to humanoids.

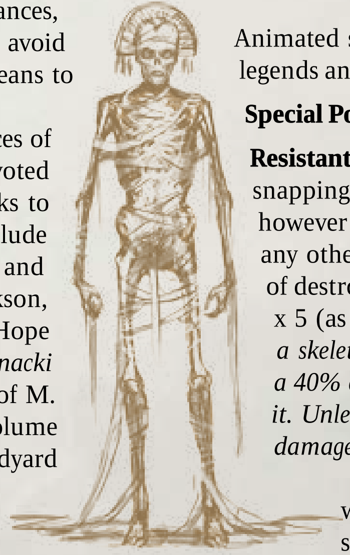
Fighting 70% (35/14), damage 1D6 + damage bonus

Dodge 17% (8/3)

Armor: 2-point skin. Impaling weapons have little effect (half damage).

Skills: Stealth 50%.

Sanity Loss: 1/1D8 Sanity points to see a mummy.



Mummy

Skeleton, human

Animated skeletons are encountered in a few medieval legends and rather more frequently in stories and films.

Special Powers

Resistant to harm: Dried bones are fairly brittle, snapping and splintering easily from a heavy blow, however no area of a skeleton is more vulnerable than any other. Any blow striking a skeleton has a chance of destroying it equal to or less than the damage done x 5 (as rolled on 1D100). *For example, if an axe hit a skeleton and did 8 points damage, there would be a 40% chance of destroying the skeleton by shattering it. Unless the skeleton shatters, it remains totally undamaged.*

Apply one penalty die on attacks made with an impaling weapon (including bullets), since much of the target is simply air.

SKELETONS, The lovely bones

char.	*averages*	*rolls*
STR	50	(3D6 ×5)
CON	N/A	
SIZ	65	(2D6+6 ×5)
DEX	50	(3D6 ×5)
INT	50	(3D6 ×5)
POW	05	(05)

HP: N/A (special rules apply)
Average Damage Bonus: none
Average Build: 0
Magic Points: 1
Move: 7

ATTACKS

Attacks per round: 1

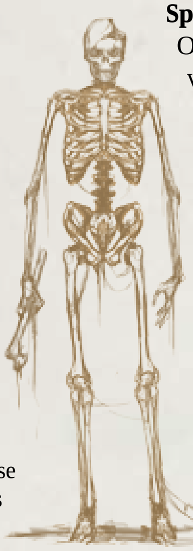
Fighting attacks: Animated skeletons traditionally use weapons rather than striking blows directly, perhaps because they shatter so easily. Equip as desired, typically a small club or sword.

Fighting 45% (22/9), damage 1D3 + damage bonus or weapon damage

Dodge 30% (15/6)

Armor: Resistant to harm (see special powers)

Sanity Loss: 0/1D6 Sanity points to see an animated skeleton.

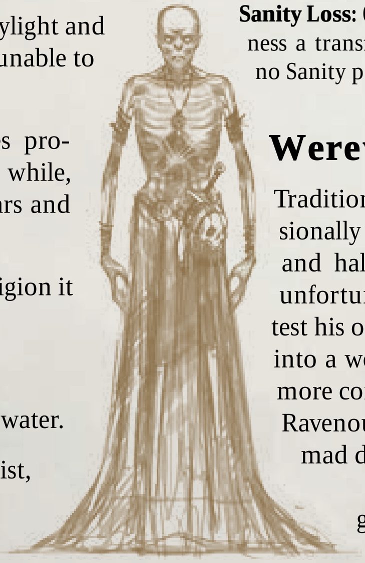


Skeleton

Vampire

Every player will be interested in matching wits with these bloodsuckers; however stories about vampires and their powers are so conflicting and contradictory that the individual Keeper must determine which vampire facts are true in play and which are merely legendary. Here are some options:

- A vampire casts no reflection.
- A vampire may have to return to soil in which it originally was buried in order to pass the daylight hours.
- The third bite from a vampire causes a character to die and then to become one of the undead.
- A vampire has no special powers in daylight and may be unable to move abroad, or be unable to move from its coffin.
- In Christian cultures, the cross gives protection from a vampire, at least for a while, and holy water touching the thing sears and scalds its flesh.
- The vampire is only affected by the religion it practiced or understood while alive.
- A vampire never drinks or eats.
- A vampire may not pass over running water.
- A vampire can change into smoke, mist, a wolf or a bat at will. If smoke or mist, it drifts at the rate of one yard per round.



Vampire

Special Powers

Once physical attacks have exceeded its hit points, the vampire turns into smoke or mist at the end of the round after which its hit points reached zero, thereafter regenerating hit points at the rate of 1 point per round. If, when at zero hit points, a stake is driven through its heart the vampire is killed and reduced to ashes.

VAMPIRES, Blood-sucking freaks

char.	*averages*	*rolls*
STR	105	(3D6 ×10)
CON	65	(2D6+6 ×5)
SIZ	50	(3D6 ×5)
DEX	50	(3D6 ×5)
INT	65	(2D6+6 ×5)
POW	65	(2D6+6 ×5)

HP: 11
Average Damage Bonus: +1D4
Average Build: 1
Magic Points: 13
Move: species rate +2 (human vampire MOV 10)

ATTACKS

Attacks per round: 1

Fighting attacks: Vampires have the usual range of unarmed attacks open to humanoids.

Bite: Depending on the style of your vampire, the vampire may have to hold the victim to continue draining its victim's blood, or the act of biting may subdue the victim to the vampire's will. Either way the vampire drains 2D10 STR (blood) from the victim each round thereafter.

Gaze: If the target fails an opposed POW roll the target is hypnotized and can be made to follow simple instructions. If these instructions are self-destructive, at the start of a round the target's player may attempt an INT roll to snap out of it.

Fighting 50% (25/10), damage 1D4 + damage bonus or weapon

Bite 50% (25/10), damage 1D4 + special (see above)

Gaze Hypnotized, see above.

Dodge: 25% (12/5)

Armor: 0, but can reform after hit points are exceeded.

Skills: Charm 60%, Human Psychology 60%, Track (Scent Blood) 75%, Stealth 70%.

Sanity Loss: 0/1D4 Sanity points to be attacked; 1/1D3 to witness a transformation. Vampires of human appearance cost no Sanity points to see.

Werewolf

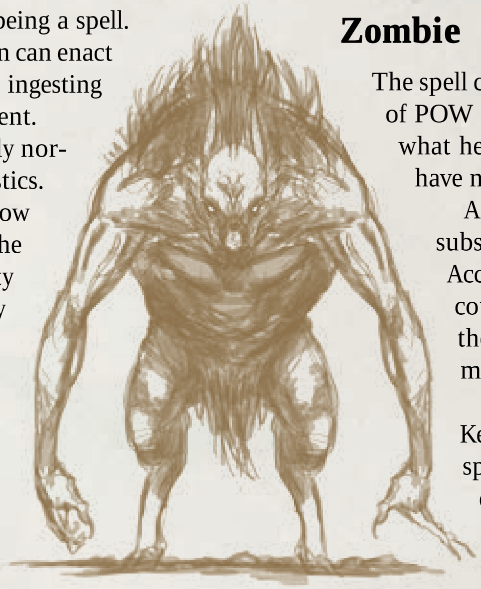
Traditionally, a normal human is cursed and occasionally thereafter turns into a monster, half-human and half-beast—classically at the full moon. This unfortunate may be unaware of the curse or may detest his or her fate. A second sort may fully transform into a wolf, glorying in its transformations, and has more control over the metamorphoses than the first. Ravenous and savage attacks, much like the classical mad dog or rabid human, are typical of both.

Both types of werewolf apparently propagate by transmitting a transformational agent through the saliva while biting. In some cultures a person may become a werewolf due to witchcraft; the curse in this case being a spell. While some folklore suggests that a person can enact the transformation upon themselves by ingesting certain plants and the blood of the innocent.

As humans, werewolves are outwardly normal and have normal human characteristics. The man-beast and giant wolf forms below share common attacks, armor, etc. The Keeper may or may not charge a sanity loss for the wolf form: if there is a Sanity loss, give the creature glowing eyes and other supernatural attributes to account for the perception in the mind of the character.

Special Powers

Regeneration: In bestial form the werewolf is notoriously resistant to injury, regenerating 1 hit point every round. Scars and welts of such damage may remain after the ravener reassumes human form. Such healing is weakening, often forcing the shape-changer to spend days in bed.



Werewolf

Immunity: Werewolves are immune to most weapons, however they can be damaged or killed by fire or by silver weapons. Its fur set afire, the werewolf loses hit points faster than it can regenerate. Silver, the lunar metal, is poisonous to the werewolf. If the werewolf receives a major wound (half its hit point total or above in one wound) from a weapon made of silver the werewolf will die. If it takes a less than major wound from a silver weapon the werewolf may not regenerate hit points so lost.

WEREWOLVES, Humanoid form

char.	*averages*	*rolls*
STR	105	(6D6 ×5)
CON	65	(2D6+6 ×5)
SIZ*	55	(3D6 ×5)
DEX	65	(2D6+6 ×5)
INT	20	(1D4+2 ×5)
POW	65	(2D6+6 ×5)

*Increase SIZ to 65 (3D6+1D3 x5) for a giant wolf form.

HP: 12
Average Damage Bonus: +1D4
Average Build: 1
Magic Points: 13
Move: 12

ATTACKS

Attacks per round: 2

Fighting attacks: Biting, clawing and mauling. If target's skin broken by a Bite, the victim transforms into a werewolf at the next full moon.

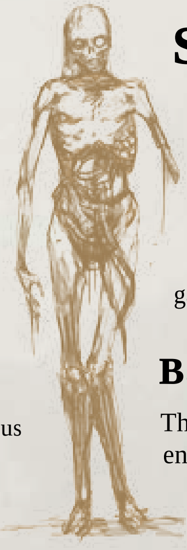
Fighting 50% (25/10), damage 1D8 + damage bonus

Dodge 32% (16/6)

Armor: While in wolf or man-beast form, 1-point hide plus regeneration of 1 hit point per round.

Skills: Track (by smell) 90%, Stealth 60%

Sanity Loss: 0/1D8 Sanity points to see a werewolf. 0/1D3 to see one change shape.



Zombie

Zombie

The spell creating the zombie supplies the points of POW motivating it. Each spell-caster directs what he or she creates: zombies, in the main, have no will of their own.

As the Keeper wishes, a few spells and substances may deactivate these things. According to voodoo tradition, zombies could be destroyed by feeding them salt; their makers would first sew shut their mouths to guard against this.

In addition to the voodoo tradition, Keepers should note the Resurrection spell within the Cthulhu Mythos tradition—a means of resurrecting the dead (which seem mostly in control of their faculties), and the new rationales that weird science, or vile pollution might also create zombie-like things.

ZOMBIES, The walking dead

char.	*averages*	*rolls*
STR	80	(3D6 ×1.5)
CON	80	(3D6 ×1.5)
SIZ*	65	(2D6+6 ×5)
DEX	35	(2D6 ×5)
POW	05	(05)

HP: 14
Average Damage Bonus: 1D4
Average Build: 1
Magic Points: 1
Move: 6 (if shambling) / 8 (if non-shambling)

ATTACKS

Attacks per round: 1

Fighting 30% (15/6), damage 1D3 (or weapon damage) + damage bonus

Dodge: Lacking volition, this is not an option

Armor: Major wounds delivered to the body will result in loss of a limb. Otherwise ignore damage except to the head (one penalty die on rolls to target the head).

Sanity Loss: 0/1D8 Sanity points to see a zombie.

Section Four: Beasts

A comprehensive guide to all the varieties of animals in the world is clearly beyond the scope of this book and would be quite unnecessary for play. The animals listed below are those that feature as foes in stories of the horror genre (think of Hitchcock's *The Birds*) or those that might be utilized by the investigators (such as horses as mounts).

Bat, Large

The giant fruit bat of Central America congregates in dozens or hundreds. The smaller bats common to the United States gather in enormous cavern-based flocks of up to 50,000 individuals. Bats worldwide are under severe environmental attack from humans.

BAT, Large

char.	*averages*	*rolls*
STR	25	(2D4 ×5)
CON	35	(2D6 ×5)
SIZ	15	(2D4 ×5)
DEX	105	(1D6+18 ×5)
POW	35	(2D6 ×5)

If attacking as a group, use the characteristics above to represent the group, increasing the Size by 10 and damage dice size by 1 for each additional bat.

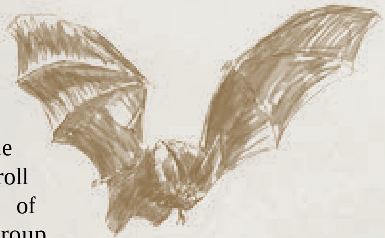
HP: 5
Average Damage Bonus: -2
Average Build: –2
Move: 1 / 12 flying

ATTACKS

Attacks per round: 1

Fighting attacks: Attacks with teeth and claws.

Fighting attacks (Group): Each time the target beats the bats in a Fighting roll reduce the number of bats by one. Thus a group of 6 bats would have a size of 65 and would inflict 1D6 damage (since there isn't a D7).



Vampire Bat

Fighting 40% (20/8), damage 1D2 (+1 to dice size per extra bat in group)

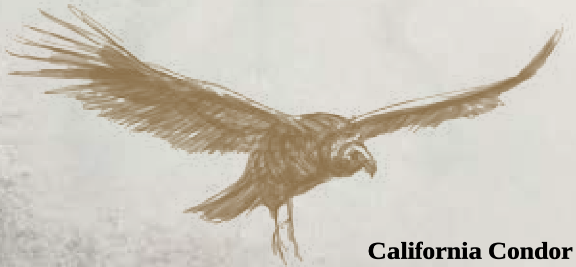
Dodge 52% (26/10)
Armor: None.
Skills: Spot Hidden (echo-locate) 75%.
Habitat: Warm and temperate climates worldwide.

Bird

Common birds such as the magpie, crow, and jackdaw offer no threat to humans normally, however in the horror genre these creatures sometimes turn into foes. Use the values given for bats for an individual smaller bird.

Larger birds may pose possible threats if so inclined. The statistics below provide for a giant eagle or any other large bird. Only the largest birds will attack humans, though vultures will attack helpless prey of any sort. All birds have the special ability to cut an attacker's chance to hit in half (one penalty die to hit) while they are flying.

Larger birds live in the higher hills and mountains, which offer safe nesting sites and reliable updrafts for soaring. They perch among pinnacles or on rocky ledges, or even in trees that have grown close enough to support the considerable weight of up to a half-dozen large birds and their nest. The range of such birds is effectively the western hemisphere, but no reason exists that a Keeper cannot say, "A giant bird is diving at you" anywhere this side of Antarctica, where the giant birds only walk.



California Condor

CONDOR, Vulture gryphus

char.	*averages*	*rolls*
STR	110	(3D6+12 ×5)
CON	50	(3D6 ×5)
SIZ	80	(3D6+6 ×5)
DEX	95	(2D6+12 ×5)
POW	65	(2D6+6 ×5)

HP: 13
Average Damage Bonus: +1D6
Average Build: 2
Move: 5 / 12 flying

ATTACKS

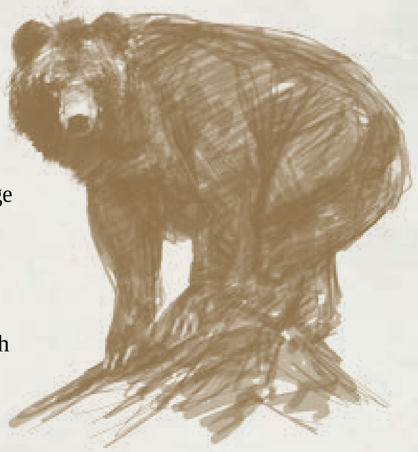
Attacks per round: 1

Fighting attacks: Razor sharp beaks and vicious claws.

Fighting 45% (22/9), damage 1D6 + damage bonus

Dodge 47% (23/9)
Armor: 1-point feathers.
Skills: Spot Hidden 90%.
Habitat: North and South America.

Black Bear



Bear

The Black bear is by far the most common type of bear in North America. It is the only bear likely to be met in the eastern United States.

BEAR, BLACK

char.	*averages*	*rolls*
STR	100	(3D6+10 ×5)
CON	65	(2D6+6 ×5)
SIZ	100	(3D6+10 ×5)
DEX	50	(3D6 ×5)
POW	50	(3D6 ×5)

HP: 16
Average Damage Bonus: +2D6
Average Build: 3
Move: 12

ATTACKS

Attacks per round: 2

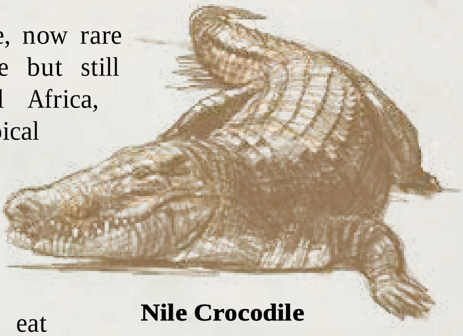
Fighting attacks: Large strong creatures with big paws, claws and teeth.

Fighting 40% (20/8), damage 1D6 + damage bonus

Dodge 25% (12/5)
Armor: 3-point fur and gristle.
Skills: Climb 30%, Listen 75%, Scent Prey 70%
Habitat: Southern Canada to Southern Mexico.

Crocodile

The Nile crocodile, now rare in the lower Nile but still found in central Africa, Madagascar, tropical Asia and northern and western Australia. Where there is water there may be crocodiles. Crocs eat anything they can catch and come in great numbers to a kill to feed communally. Usually they will not attack a boat. Similar stats may be used for any crocodilia, including alligators, caimans, and gavials—all long-snouted, lizard-like, and carnivorous.



Nile Crocodile

CROCODILE, NILE

char.	*averages*	*rolls*
STR	130	(4D6+12 ×5)
CON	90	(3D6+8 ×5)
SIZ	130	(4D6+12 ×5)
DEX	35	(2D6 ×5)
POW	50	(3D6 ×5)

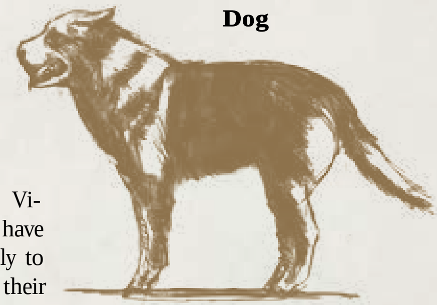
HP: 22
Average Damage Bonus: +2D6
Average Build: 3
Move: 6 / 8 swimming

ATTACKS

Attacks per round: 1

Fighting attacks: The main danger of course is their bite, but a large one can thrash around and cause impact damage.

Bite and hold (mnvr): Vicious jaws; once they have hold they are unlikely to let go and may drag their victim underwater to drown.



Dog

Fighting 50% (25/10), damage bonus

Bite and hold (mnvr) damage 1D10 + damage bonus, followed by damage bonus each round while held (or drowning)

Dodge 17% (8/3)

Armor: 5-point hide.
Skills: Stealth 60% (in water 80%)
Habitat: Tropics, especially jungle marshes worldwide.

Dog

Our domestic friends are notable among animals for devotion and affection to their human masters. As hunters, they prefer to gather in packs of 1D8+3 animals minimum.

Dogs come in a variety of sizes and the (average) values below should be adapted accordingly.

DOG

char.	*averages*	*rolls*
STR	35	(2D6 ×5)
CON	50	(3D6 ×5)
SIZ	35	(2D6 ×5)
DEX	70	(4D6 ×5)
POW	35	(2D6 ×5)

HP: 8
Average Damage Bonus: -1
Average Build: –1
Move: 12

ATTACKS

Attacks per round: 1

Fighting 50% (25/10), damage 1D6

Dodge 42% (21/8)

Armor: N/A
Skills: Listen 75%, Scent Something Interesting 90%.
Habitat: Where humans live.

Horse

Horses offer many advantages to those who know their ways. For roleplaying, divide them into riding horses, draught horses, donkeys, and mules.

Use of the riding horse is covered by the Ride skill. Single riders and small groups can easily cover forty miles in a day, given plenty of water and fodder, such as oats and other grains. Riding horses may spar with other horses, but they do not fight unless cornered. Even cavalry-trained horses are trained merely to stay their ground and control their nervousness. Nearly all horses will panic at the presence of some supernatural thing.

Draught horses are the largest of horses, usually broken to ride but not much ridden. To hitch them to wagons, a Drive Horses or similar roll might be asked. Saddles and girths large enough for them may not exist; bareback riding could be done with one penalty die to the Ride skill.

Donkeys and mules mostly carry burdens, not riders, or draw wagons or carts. Stereotypically, they ignore commands when it pleases them, even brutal ones.

Among all horses, the tendency concerning bloody events, gunfire, monsters, angry crowds and so on, will be a sensible one, to flee.

HORSE

char.	*averages*	*rolls*
STR	140	(3D6+18 ×5)
CON	65	(2D6+6 ×5)
SIZ	165	(6D6+12 ×5)
DEX	50	(3D6 ×5)
POW	50	(3D6 ×5)

HP: 23
Average Damage Bonus: +3D6
Average Build: 4
Move: 12

ATTACKS

Attacks per round: 1

Fighting attacks: These are large animals that can kick and bite as well as buffet a lesser opponent to the ground. Can rise up on its hind legs then plunge down with its forelegs. A horse requires training for it to trample people.

Fighting 25% (12/5), damage 1D8 + damage bonus

Dodge 25% (12/5),
Armor: None.
Habitat: Grasslands and high deserts, or where humans are.

Lion

Including lions (*Panthera leo*), tigers, mountain lions, pumas, and cougars. The values for a Lion are listed below and can be used for all big cats with minor variations. A tiger is a little stronger while cheetahs are lighter and faster.

LION

char.	*averages*	*rolls*
STR	95	(2D6+12 ×5)
CON	50	(3D6 ×5)
SIZ	80	(3D6+6 ×5)
DEX	95	(2D6+12 ×5)
POW	65	(2D6+6 ×5)

HP: 13
Average Damage Bonus: +1D6
Average Build: 2
Move: 10

ATTACKS

Attacks per round: 2
Fighting attacks: These dangerous predators have sharp claws and teeth. May use a maneuver to wrestle and pin its opponent.

Fighting: 60% (30/12), damage 2D6 + damage bonus

Dodge 25% (12/5)
Armor: 2-point fur and skin
Skills: Stealth 30%, Track 25%.
Habitat: Africa and Near East.

Rat

Individual rats are not worthy opponents, but an infestation of rats can be daunting. Assume ten rats per pack. A successful attack by an investigator kills one or two rats and usually chases away the rest of that pack.

RAT PACK

char.	*averages*	*rolls*
STR	35	(1D6+4 ×5)
CON	55	(2D6+4 ×5)
SIZ	35	(1D6+4 ×5)
DEX	70	(4D6 ×5)
POW	50	(3D6 ×5)

HP: 9
Average Damage Bonus: -1
Average Build: –1
Move: 9

ATTACKS

Attacks per round: 1
Fighting attacks: Rats attack with teeth and claws.
Overwhelm (mnvr): As a pack they may assault and overwhelm an individual using the maneuver rules, because of their numbers they gain one bonus die on the attack. Such an attack would involve swarming over the target, biting and scratching as they do so.

Horse

Fighting 40% (20/8), damage 1D3

Overwhelm (mnvr) damage 2D6

Dodge 42% (21/8)
Armor: N/A
Habitat: Not far from where you are sitting right now.

Shark

> *Sometimes that shark, he looks right into you. Right into your eyes. You know the thing about a shark, he's got...lifeless eyes, black eyes, like a doll's eye. When he comes at ya, doesn't seem to be livin'. Until he bites ya and those black eyes roll over white. And then, ah then you hear that terrible high pitch screamin' and the ocean turns red and spite of all the poundin' and the hollerin' they all come in and rip you to pieces.*
>
> —Peter Benchley, *Jaws*

Dangerous and feared through all the world's oceans by humanity and sea-creatures alike, these predators have been called the perfect killing machine. These statistics are for a generic example shark, for a larger shark increase SIZ, STR, and CON.

The more common types of sharks are bull, great white and hammerhead, and these sharks vary greatly in size, temperament and appearance. Sharkskin is extremely tough and covered with tiny enamel "teeth," and sharks are often hunted for their skin.

SHARK

char.	*averages*	*rolls*
STR	90	(5D6 ×5)
CON	90	(5D6 ×5)
SIZ	90	(5D6 ×5)
DEX	50	(3D6 ×5)
POW	50	(3D6 ×5)

HP: 18
Average Damage Bonus: +1D6
Average Build: 2
Move: 12 swimming

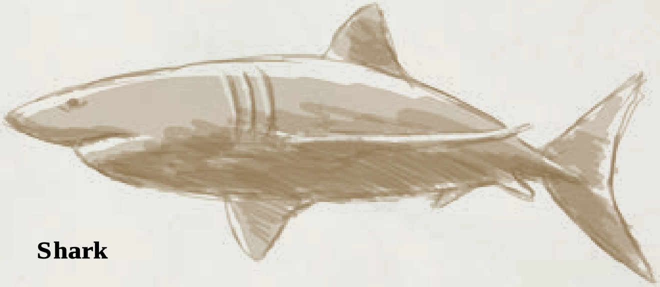
ATTACKS

Attacks per round: 2 (can only grab and hold one victim)
Fighting attacks: Biting, thrashing and slashing with its fins.
Bite and Hold (mnvr): A shark may bite and hold onto its victim, inflicting automatic damage on following rounds until it can be dislodged by an opposed STR roll.

Fighting 75% (37/15), damage 2D3 + half damage bonus

Bite and hold (mnvr) damage 2D6 + damage bonus for each round held

Dodge 25% (12/5)
Armor: 5-point tough skin.
Skills: Sense Life 95%.
Habitat: Oceans, down to 2000-3000 meters.



Shark

Snake

Broadly falling into two categories: constrictors and venomous. The former use their attack to grapple and constrict their prey (use the maneuver rules), the latter using their attack to bite.

SNAKE, CONSTRICTOR, Pythons and other giant snakes

char.	*averages*	*rolls*
STR	110	(3D6+12 ×5)
CON	65	(2D6+6 ×5)
SIZ	70	(4D6 ×5)
POW	50	(3D6 ×5)
DEX	65	(2D6+6 ×5)

HP: 13
Average Damage Bonus: +1D6
Average Build: 2
Move: 6

ATTACKS
Attacks per round: 1
Fighting attacks: Can bite, but mostly rely on crushing their prey.
Constrict (mnvr): Seeks to wrap around its prey, thereafter crushing then swallowing the victim whole. With a successful attack the victim is at a disadvantage thereafter (penalty die) and automatic damage is applied each round unless the snake is killed or dislodged by an opposed STR roll.

Fighting 40% (20/8), damage 1D3

Constrict (mnvr) damage 1D6 + damage bonus

Dodge 25% (12/5)
Armor: 2-point glistening skin
Skills: Stealth 90%
Habitat: Tropical forests.

SNAKE, VENOMOUS, Cobra, adder, etc.

char.	*averages*	*rolls*
STR	35	(2D6 ×5)
CON	35	(2D6 ×5)
SIZ	15	(1D6 ×5)
DEX	90	(5D6 ×5)
POW	50	(3D6 ×5)

HP: 5
Average Damage Bonus: -2
Average Build: –2
Move: 8

ATTACKS
Attacks per round: 1 (can use Bite to fight-back numerous times per round)
Fighting attacks: Bite. The toxicity of snake venom can vary. Victims must make an Extreme CON roll to resist full effect of the poison. A successful roll indicates a lesser effect. Unless antivenin or suitable medical treatment can be found within a few hours, the victim of a bite may die (see **Poisons**, page 128).

Fighting 40% (20/8), damage 1D4 + damage bonus + poison

Dodge 42% (21/8)
Armor: N/A
Skills: Stealth 90%.
Habitat: Tropical forests.

Squid, Giant

The average size of the species is a body about twelve feet long, with tentacles up to an additional sixty feet in length. The statistics reflect a squid of this size. To make a whale-battler, add 3D10 of SIZ and STR for every two feet of increased span from tentacle tip to tip.

SQUID, GIANT

char.	*averages*	*rolls*
STR	105	(6D6 ×5)
CON	65	(2D6+6 ×5)
SIZ	105	(6D6 ×5)
DEX	95	(2D6+12 ×5)
POW	50	(3D6 ×5)

HP: 17
Average Damage Bonus: +2D6
Average Build: 3
Move: 4 / 10 swimming

ATTACKS
Attacks per round: 4
Fighting attacks: Thrashing tentacles bash anything nearby. It will use maneuvers to seize and bite its prey.
Seize (mnvr): Can seize a victim with one of its eight tentacles. The first tentacle striking a foe hangs on; when a second connects, the two constrict the target and each does its damage each round.
Bite: Once seized by a tentacle the victim may be bitten by the creature's poisonous beak. Victims must make an Extreme CON roll to resist the full effect of the poison (see **Poisons**, page 128). If not resisted the poison causes 1D6 damage and a penalty die on all future actions for several hours.

Fighting 45% (22/9), damage 1D6 + damage bonus

Seize (mnvr) damage 1D6 per round + held

Bite (must be seized) 45% (22/9), damage 1D10 + poison

Dodge 47% (23/9)
Armor: 2-point hide
Skills: Stealth 70%.
Habitat: Deep oceans, preferably cool polar waters.

Wasp and Bee Swarms

A cloud of stinger-equipped, flying insects attacks for 2D6 combat rounds before halting pursuit. Unless the victims are completely covered (as with netting or by being enclosed in an automobile or by diving underwater), there is no protection against them. An investigator who is stung extensively and whose player fails a CON roll may experience profound immune system shock, fall seriously ill, and (rarely) die.

The Africanized bees presently colonizing the Americas are more intent in their pursuit than are honey bees or wasps, attacking for up to 3D6 minutes. Being seriously stung by these so-called killer bees occasionally results in death, since the attacks are comparatively unrelenting and often more numerous. Each minute of such attack might cost as much as 1D6 hit points.

Wolf

They may hunt in packs when dogging herds of elk or caribou; they as often hunt singly or in family pairings.

Wolves are normally shy and verified attacks on healthy humans are said to be rare or non-existent.

WOLF

char.	*averages*	*rolls*
STR	65	(2D6+6 ×5)
CON	50	(3D6 ×5)
SIZ	40	(2D6+1 ×5)
DEX	65	(2D6+6 ×5)
POW	50	(3D6 ×5)

HP: 9
Average Damage Bonus: none
Average Build: 0
Move: 12

ATTACKS
Attacks per round: 1
Fighting attacks: Teeth, claws and mauling.
Fighting 50% (25/10), damage 1D8 + damage bonus
Dodge 32% (16/6)
Armor: 1-point fur
Skills: Track (by smell) 90%, Spot Hidden 60%
Habitat: Approximately the same ranges as larger cold and temperate climate ruminants and herbivores.

Gray Wolf

Optional Rules

An Optional Structure for the Cthulhu Mythos

Lovecraft wrote many wonderful stories, but each of them stood alone rather than being part of a cohesive whole. There were of course some common named elements within his stories, certain places, characters, books, gods, and so forth, but when one looks closely these are rarely repeated or developed. The stronger commonality is less tangible; a certain feel and atmosphere that Lovecraft sought to capture in his "weird tales". The repeated story elements are more easily latched onto, and form the body of what has become known as the Cthulhu Mythos.

Real world myths have inconsistencies and contradictions, and this is also true of the Cthulhu Mythos. It is these very inconsistencies and contradictions that make the Cthulhu Mythos such fertile ground for others to cultivate their own story-seeds. As Keeper, you should feel empowered to make your own decisions, using the various entities, deities, tomes, and so on as building blocks to create your own unique stories. The Cthulhu Mythos is meant to be beyond man's understanding, so for this book to attempt to define it too closely may prove counterproductive for the reader.

Some have tried to define a pantheon of Mythos gods or to classify them into a hierarchy of Elder Gods, Other Gods, Outer Gods, Great Old Ones, and so on. These differing classifications of the Mythos entities are not set in stone and provided merely as a guide for those who might prefer a more definite structure.

Outer Gods, Elder Gods, Other Gods

Depending on which author one reads, the universe is ruled by beings variously known as the Elder Gods, Outer Gods, or Other Gods. Only a few of these deities are known by name. The majority are both blind and idiotic. They are all extremely powerful alien beings and some may be of extra-cosmic origin.

The Outer Gods rule the universe and have little to do with humanity, except for Nyarlathotep. Humans meddling with these entities suffer for it, usually ending up mad or dead. Names for a few Outer Gods are known. They appear almost to be true gods, as opposed to the alien horror of the Great Old Ones, and some may personify cosmic principles. Only a few of these deities seem to take interest in human affairs or to acknowledge the existence of the human race. When they do, they often are shown trying to break through cosmic walls or dimensions in order to wreak new destruction. All the races and lesser deities of the Mythos acknowledge the Outer Gods and many worship them.

The Outer Gods are controlled, or at least represented, to some extent by their messenger and soul, Nyarlathotep. When the Outer Gods are discomforted, Nyarlathotep

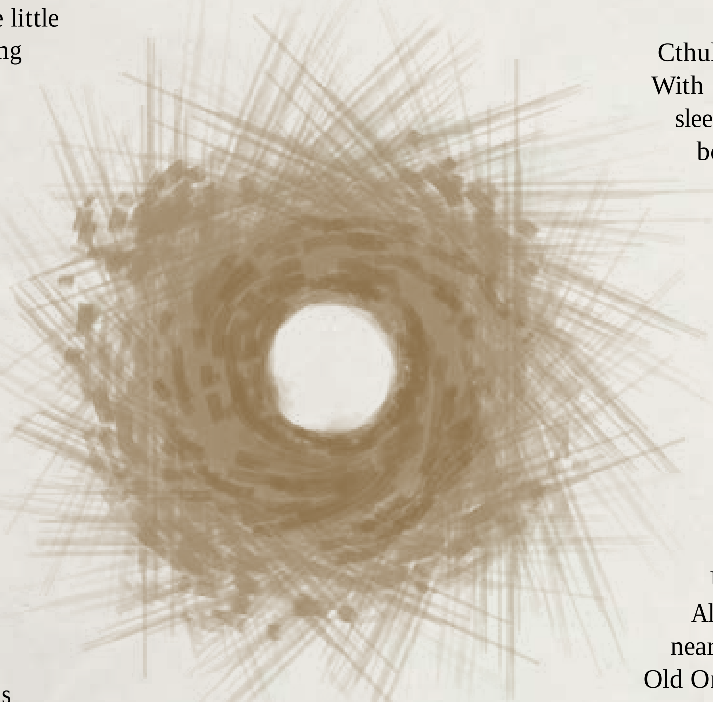
investigates. Azathoth, the daemon sultan and ruler of the cosmos, writhes mindlessly to the piping of a demon flute at the center of the universe. Yog-Sothoth, either a second-in-command or co-ruler, is coterminous with all time and space, but locked somehow outside the mundane universe. Yog-Sothoth can be summoned to this side only through the use of mighty spells, whereas Azathoth theoretically might be met by traveling far enough through space. A group of Outer Gods and their servitors dance slowly around Azathoth, but none are named.

The Outer Gods include: Abhoth, Azathoth, Daoloth, The Lesser Other Gods, Nyarlathotep, Shub-Niggurath, Tulzscha, Ubbo Sathla, Yibb-Tstll, and Yog-Sothoth.

The Elder Gods are not a Lovecraftian convention; later writers (such as August Derleth) coined the term and many consider them a poorly-judged addition to the Mythos as they suggest the concepts of good and evil—terms that have little or no meaning when considering the actions, purpose, and ideologies of cosmic alien gods. Derleth posited that the Elder Gods somehow oppose the Outer Gods and the Great Old Ones, and are in fact the cause of the catastrophe that brought about the imprisonment of the Great Old Ones.

The Elder Gods include: Bast, Hypnos, and Nodens.

Outer and Elder Gods sometimes have been lumped together and confusingly called the Other Gods, though primarily gods of the outer planets and not of our Earth. They would seem seldom called here, but when they do appear they are second to nothing in horror. (And, just to thoroughly confuse you, a set of minor Outer Gods are known collectively as the Lesser Other Gods!) Species associated with these deities (shantaks, hunting horrors, servitors of the Outer Gods, dark young of Shub-Niggurath) are correspondingly rare on Earth.



The Great Old Ones

They are not as supernatural as the Outer Gods, but are nonetheless god-like and terrible to human senses. Humans are much more likely to worship Great Old Ones, who are comparatively near at hand and who occasionally participate in human affairs or contact individual humans, than they are to worship Outer Gods. Entire clans or cults may secretly worship a Great Old One. Lone madmen, on the other hand, seem to prefer the Outer Gods. Beings serving the Great Old Ones frequently inhabit the remote fastness of the Earth. Investigators most often encounter their worshipers and alien servants.

The Great Old Ones themselves appear to be immensely powerful alien beings with supernatural-seeming abilities, but not to be true gods in the sense that the Outer Gods are reported. Each Great Old One is independent of the rest and many seem to be temporarily imprisoned in some way.

It is said that "when the stars are right" the Great Old Ones can plunge from world to world. When the stars are not right, they cannot live. "Cannot live" need not mean death, as the famous couplet from the *Necronomicon* suggests.

That is not dead which can eternal lie,
And with strange aeons even death may die.

Cthulhu is a Great Old One. With the rest of his race, he sleeps in a vast tomb at the bottom of the Pacific Ocean. Cthulhu seems to be the most important Great Old One on Earth. Others of differing forms exist and they are recorded as being both less powerful and more free. Ithaqua the Windwalker roams at will across Earth's arctic latitudes. Hastur the Unspeakable dwells near Aldebaran and Cthugha near Fomalhaut. Other Great Old Ones doubtless infest other worlds and it may be common for a world to be ruled by dominant Great Old Ones. All those known on Earth are invoked or worshiped by humans but, by the evidence of the stories, Cthulhu is worshiped more than the rest put together. Minor Great Old Ones, such as Quachil Uttaus, usually have no worshipers, however wizards may summon them.

Interventions by Great Old Ones in human affairs are isolated. Some commentators suspect that these greater beings rarely think about human beings or take them into account. Humanity is negligible and unimportant.

The Great Old Ones include: Atlach-Nacha, Chaugnar Faugn, Cthugha, Cthulhu, Cyaegha, Eihort, Ghatanothoa, Gla'aki, Hastur, Ithaqua, Nyogtha, Quachil Uttaus, Rhan-Tegoth, Shudde M'ell, Tsathoggua, Y'golonac, Yig, Zhar, and Zoth-Ommog.

Servitor Races

Particular species are often associated with particular Great Old Ones or Outer Gods—byakhee with Hastur, for instance, or nightgaunts with Nodens. These are servitor species, and frequently an Outer God or Great Old One manifests accompanied by several such servitors. Representatives may act as assassins, messengers, spies, and delivery boys, frightening off investigators and bulking out confrontations. In comparison, Outer Gods and Great Old Ones should be met with exceedingly infrequently.

The list of servitor races includes: Byakhee, Dark Young of Shub-Niggurath, Deep Ones, Fire Vampires, Servants of Gla'aki, Star-Spawn of Cthulhu, Formless Spawn, Hunting Horrors, Nightgaunts, Rat-Things, Sand-Dwellers, Servitors of the Outer Gods, Shantaks, Spawn of Ubbo-Sathla, and Tcho-Tchos.

Independent Races

Other alien species are also important, and sometimes have been able to hold their own against Great Old Ones. The independent races vary in power, and some are extinct. They are intimately connected with our planet, as described in *At the Mountains of Madness* and *The Shadow Out of Time*. In these stories Lovecraft gives the true history of the Earth. Some species, such as dholes or flying polyps, make no association with particular gods or else, as with elder things and the Great Race, take no special interest in magic. Whether one is greater or lesser seems to depend on the relative danger posed by the average individual.

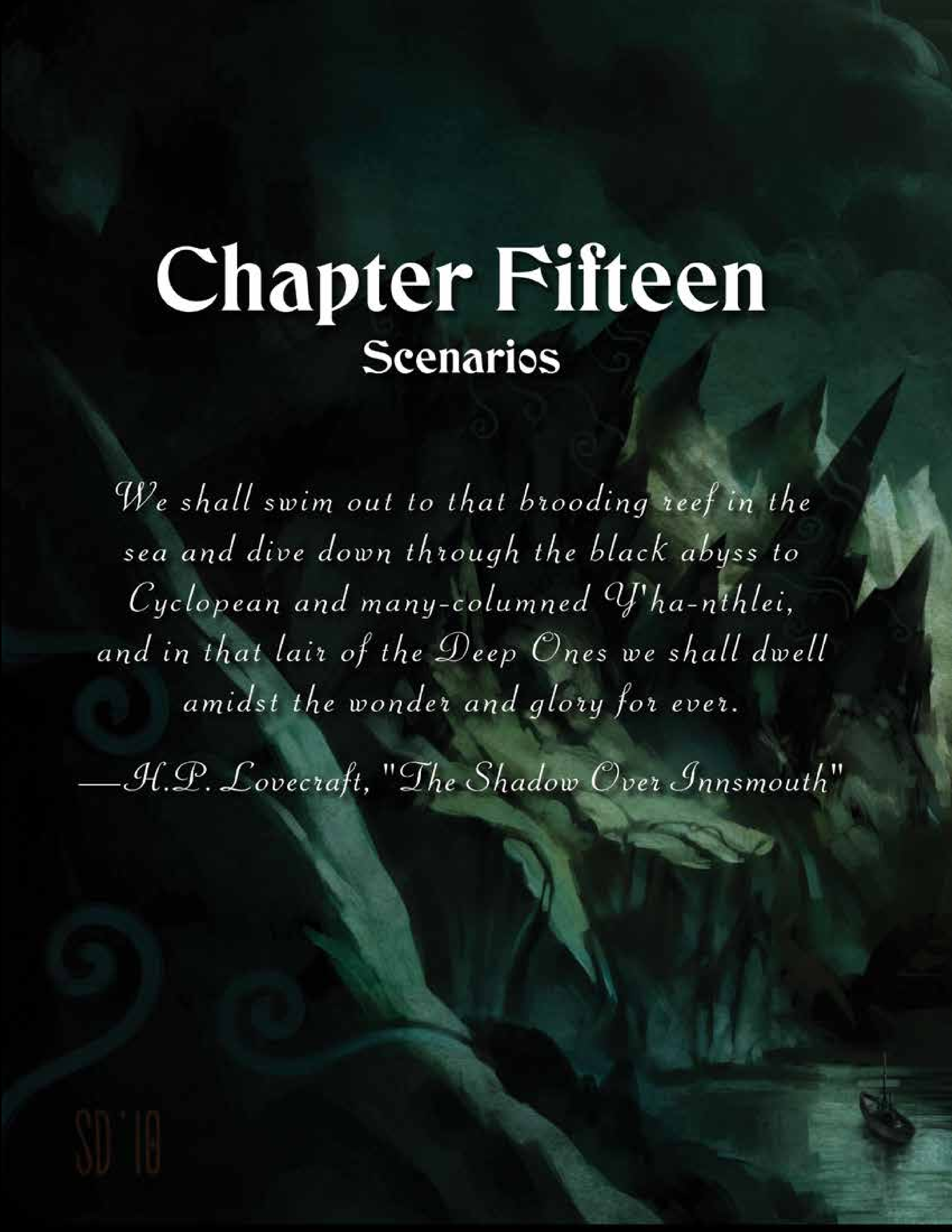
At the dawn of the Cambrian age, beings known only as the elder things flew to the Earth. They inhabited much of the land, warred with other species, and finally were pushed back to Antarctica. The elder things, perhaps mistakenly, bred organisms eventually to evolve into the dinosaurs, mammals, and humanity. They also bred the horrible shoggoths, whose ultimate revolt led to the near-extinction of the elder things.

Aeons ago, indigenous cone-shaped beings had their minds taken over by the Great Race of Yith, mental beings from the stars. The Great Race survived in their adopted bodies until about 50 million years ago, when they were defeated by terrible flying polyps not native to this Earth, which the Great Race had imprisoned in vast caverns beneath the surface. However, the Great Race had already transmitted their minds forward in time to escape their doom.

The star-spawn of Cthulhu came down upon the Earth and conquered a vast reach of land in the primordial Pacific Ocean, but were trapped when it sank beneath the surface. The beings referred to as the fungi from Yuggoth (or mi-go) established their first bases on the Earth in the Jurassic period, about a hundred million years ago. They gradually reduced their bases to the tops of certain mountains, where they maintain mining colonies and such.

At present, humans share the planet with deep ones and ghouls (which seem related to humanity in some fashion), and with a handful of mi-go. Other species occasionally visit Earth, or are sleeping, or are dormant.

The list of independent Races includes: Chthonians, Colours Out of Space, Dholes, Dimensional Shamblers, Elder Things, Flying Polyps, Ghasts, Ghouls, Gnoph-Keh, Great Race of Yith, New Great Race, Gugs, Hounds of Tindalos, Lloigor, Mi-go, Moon-Beasts, Serpent People, Insects from Shaggai, Shoggoths, Star Vampires, and Beings from Xicotl.



Chapter Fifteen

Scenarios

> *We shall swim out to that brooding reef in the*
> *sea and dive down through the black abyss to*
> *Cyclopean and many-columned Y'ha-nthlei,*
> *and in that lair of the Deep Ones we shall dwell*
> *amidst the wonder and glory for ever.*
>
> *—H.P. Lovecraft, "The Shadow Over Innsmouth"*

Amidst the Ancient Trees

The daughter of a local industrialist has been kidnapped. The ransom payoff went horribly wrong, ending in a gunfight on the edge of the Green Mountain National Forest. The kidnappers have escaped the scene with both the girl and the ransom money, and fled back into the forest.

The investigators must rescue the girl, hunt the criminals down, and bring them to justice. However, there's more to be discovered in the forest than anyone ever guessed…

Introduction

Amidst the Ancient Trees takes place in the summer of 1925 in Southwest Vermont, though Keepers may relocate the adventure's setting and change the period to suit their gaming group.

The investigators are in Bennington, Vermont and sign-up to join the search party for the criminals and the kidnapped girl. The scenario assumes that players will create investigators specifically for this adventure and includes suggestions for getting the investigators involved. If the adventure is to be run as part of an ongoing campaign, the investigators are free to bring their own reasons for signing up for the search party.

This scenario emphasizes action over investigation. However, there are opportunities for investigations to take place at the beginning of the adventure. The Keeper may wish to make the players aware of this beforehand if creating characters solely for this scenario, to prevent selecting skill sets that will see little use. The most useful skills will be Tracking, Spot Hidden, Listen, Stealth, Fighting, and Firearms.

While the period would suggest that male investigators would join the search posse, there is no reason why female characters cannot do so.

The Keeper is advised to read the descriptions of both Gla'aki and the servants of Gla'aki in **Chapter 14: Monsters, Beasts and Alien Gods**.

Background

Millennia ago, the Great Old One known as Gla'aki came to the Earth in a crystal prison upon a meteor. Caught by Earth's gravitational field, the meteor was pulled off course and broke apart as it sped further towards Earth. Shards of the meteor and the crystal prison landed across the globe. One of the lesser splinters came to rest in North America. Though scattered, the crystal prison still has power over the Great Old One. Gla'aki is confined to this planet as long as the prison's power remains intact.

Over the ensuing millennia, Gla'aki has been seeking out these shards and projecting itself to other bodies of water near where the shards of crystal have fallen. From these desolate places it sends out its Dream Call to lure inhabitants of the surrounding lands to it and, exerting itself, it manifests there for a brief time to convert them into undead servants. These servants are used to cement the hold of Gla'aki in these territories and ultimately find the shards of the crystal prison nearby. Once found and brought to the lake, Gla'aki can destroy the power within the shards. With every piece of the crystal it destroys, the weaker the prison becomes. One day Gla'aki will be able to finally escape the prison and travel unrestrained once more.

In 1865, Joseph Turner and his gang of friends were conscripted into the Union Army. Terrified of meeting their end on the battlefield, the gang decided to desert and flee north to the Canadian border and wait out the war.

Turner and his gang fled into what would later become the Green Mountain National Forest, where they could hide from the authorities on their trek north. Here, north of the small village of Somerset, Vermont, they encountered something far more terrible than the war they were escaping from. In the middle of the virgin wilderness, Turner and his men set up camp on the shores of a lake less than a mile from where one of the shards of the crystal prison had come to rest. That night, they heard the Dream Call of Gla'aki. With the promise of eternal life they walked into the black waters with open arms. Here, Gla'aki took Turner and his men and raised them up as its undying servants.

Over the last 60 years, Turner and the other servants have been slowly digging through the woods looking for the buried crystal. Now they have found it, buried deep in the ground. Very soon they will have accomplished their task and Gla'aki will take one step closer to freedom.

Recent Events

Summer, 1925: diggers and surveyors working on the foundations for the new Somerset reservoir (named after the old village that is now a small logging community) found traces of odd mineral deposits—the remains of the meteor that fell to Earth millennia ago, comprised of an unknown mineral.

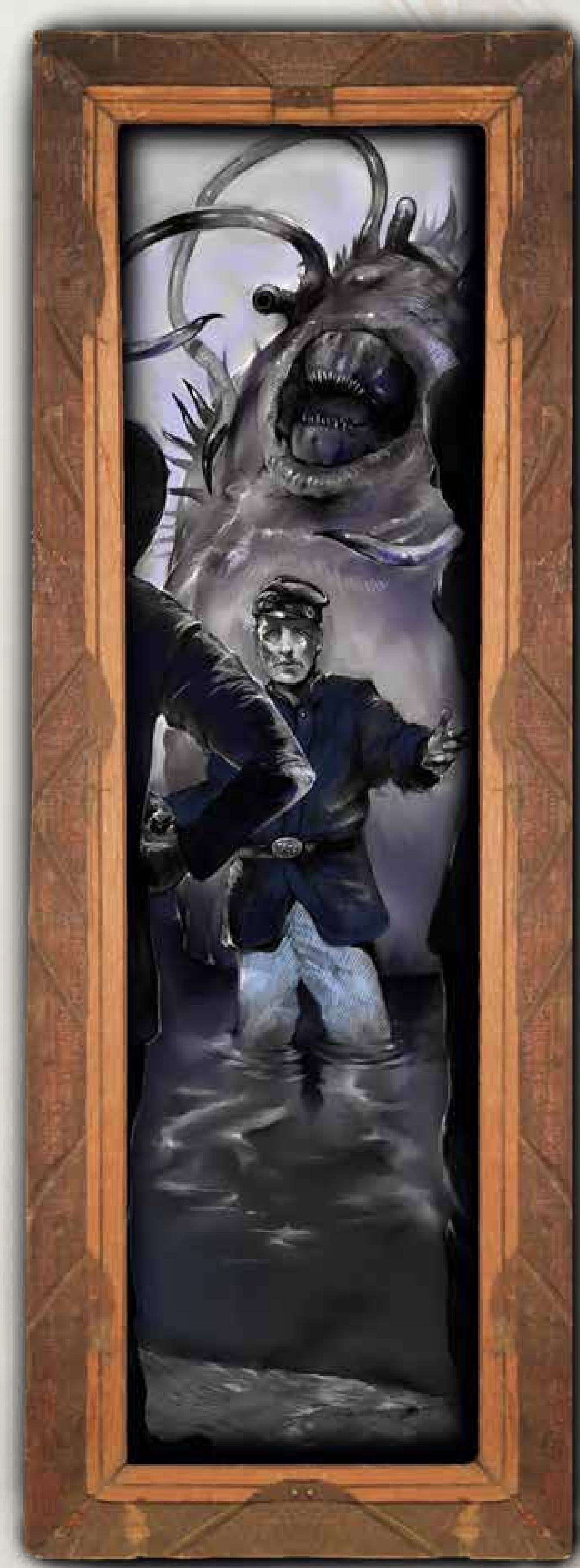
The deposits have defied analysis and have caused Lucas Strong, the new head of the Vermont Water Board and former owner of a successful local logging firm, a major headache. While the initial research says that these materials are probably not toxic, Strong is not prepared to take the risk—he would not survive the scandal if word got out that he knew the site contained potentially harmful chemicals that could contaminate the water supply. With the vast majority of the Water Board's budget tied up in the land, moving the reservoir to another location is simply not an option.

Facing potential ruin, Strong has decided to take steps to ensure he has done everything possible to remove the threat of potential toxicity by sending a team of surveyors and geologists into the forest to track down other deposits remaining in the area of the drainage basin and remove them. Having been seen to have done everything humanly possible, Strong believes he can face down any potential for scandal. However, there's just one small snag…

Word of mouth began to circulate that Strong had sent a surveying team out into the forest to look for precious metals. While technically accurate, when those words reached the ears of a small time crook named Sidney Harris, he translated "precious metals" into "gold," and Strong became a target for extortion.

Harris and his gang kidnapped Strong's sixteen-year-old daughter, Jane, taking her deep into the forest to hold her captive in an old hunting lodge. All was going to plan until Harris and his men began to experience the dreams of Gla'aki calling to them to join with it in the lake. The dreams set the men on edge, making them anxious and paranoid. When the time came for the hand-over of the ransom money, the gang panicked and a gunfight with the authorities ensued. After gunning down several cops, Harris (who managed to grab the bag containing the ransom money) and one other wounded survivor (Eugene Clayton) fled back into the forest. Harris' plan is to head back to the cabin where Jane is being held. From there maybe he can make a run for the Canadian border with Dobbs and Clayton.

Meanwhile, Strong's team were conducting their survey. Unfortunately for them, they strayed a little too close to Gla'aki's lake and fell fully under its control, joining the Turner gang as undead servants. With more undead manpower, as well as the team's modern equipment, the goal of unearthing the crystal and delivering it to their god in the lake is within sight.



Dramatis Personae

Lucas Strong: Local bigwig and father to the kidnapped girl.

Jane Strong: Kidnapped girl, age 16.

Kidnappers: A 3-man team; Eugene Clayton, Sidney Harris, and Christopher Dobbs.

Strong's Survey team: James Stanton, Dean Walters, Carl White, and Richard Gibson. Sent to look for mineral deposits. Have become servants of Gla'aki.

Hunters: Brian and Arthur Hall, Alistair and George Lawson (two father and son teams); innocent hunters lost in the forest, caught up in events they do not understand.

Artists: A group of artists on a field trip, camping in the woods. They are assaulted by, and destined to join, the servants of Gla'aki.

Servants of Gla'aki: Joseph Turner and his gang of civil war deserters (August, Jacob, Vincent, and Louis). Deep in the forest they seek to sacrifice innocent people to Gla'aki and unearth a buried crystal.

The Thing in the Lake: A manifestation of the Great Old One, Gla'aki, which seeks to use its influence to lead its servants to seek out and destroy a fragment of its crystal prison.

Timeline of Events

This is a timeline of the major events, granting the Keeper a frame of reference if players forge their own path through the scenario.

Day 0: Friday, June 19th 1925

Kidnappers: After the firefight on the edge of the forest, Sidney Harris runs back into the forest with Eugene Clayton. The two of them don't get far that night and take refuge in one of the many deserted cabins throughout the forest.

Servants of Gla'aki: Towards the end of the night, in the forest near the lake, the servants of Gla'aki raid the Artists' camp, having been told by their god that there are intruders in the nearby area.

Artists and Hunters: The artists, along with two hunters (Brian and Arthur Hall), are captured, taken to the dig site by the servants of Gla'aki and locked in Hut 4 to await their conversion. One of the artists escapes, and though fatally wounded, and begins to make his way back towards Bennington to seek help.

Day 1: Saturday, June 20th 1925

Investigators: Play starts with the investigators arriving at the town meeting.

Kidnappers: Sidney Harris makes it over halfway back to the hideout where Dobbs holds the girl. Eugene Clayton is injured, covering only half the distance Harris is able to, and that night shoots at one of the wandering servants of Gla'aki.

Servants of Gla'aki: During the night, the servants of Gla'aki raid the hideout where Jane Strong is held, Christopher Dobbs, who is holding her, is killed in the confrontation. They take her to their camp and put her with the other prisoners.

Artists: Most are now captive or dead; however, one has managed to flee and finally collapses from blood loss, dying not far from wherever the investigators have camped for the night.

Day 2: Sunday, June 21st 1925

Kidnappers: Sidney Harris reaches the hideout in the late afternoon to find the girl gone. He beds down there, with the plan of setting off the next morning for the Canadian border. That night the servants of Gla'aki assault the hideout; however Harris uses his gun to keep them at bay.

Servants of Gla'aki: Conduct the largest blast (which the investigators will witness from afar), which finally frees the crystal shard. They will begin lifting it tomorrow. The servants go back to the hideout to collect Harris.

The artists: The servants of Gla'aki take the five artists down to the edge of the lake to be converted (Jane Strong and two other captives are held at the dig site).

Day 3: Monday, June 22nd 1925

The artists: Down by the lakeside, slowly being converted into servants of Gla'aki.

Kidnappers: Now insane, Harris has barricaded himself into his cabin. He remains there until the investigators find him.

Servants of Gla'aki: The newer servants are working at the dig-site.

Investigators: This is where the investigators are most likely to alter the course of events. If undead workers are not stopped, the crystal is pulled out of the pit just after sundown and taken to the lake. The newly converted prisoners are untied and return to the dig-site to collect the remaining prisoners for conversion.

The Thing in the lake: If the crystal is delivered to the lake, the Great Old One has achieved its goal in the forest.

Investigator Motivations

When running *Amidst the Ancient Trees* as a standalone adventure it is recommended that the investigators have motivations to join the posse formed to track down Harris. These motivations work best when tied into the scenario background, but could be more generic.

Presented below are some optional investigator motivations, which can either be handed-out randomly during investigator creation, or discussed with the players, allowing them to shape the motivations more closely with their character concepts. The players may be encouraged to follow their motivations, with a promise of a Sanity point reward at the end of the scenario if all goes well.

These motivations are purely optional. Players should not feel obliged to use them if they don't believe they fit their character concepts.

Suggested Investigator Motivations:

One

You've gotten yourself into a dire financial situation. Debts to the bank, the mortgage company, and so on. In your desperation you turned to a loan shark. You have until the end of the week to get the cash or the loan shark will start breaking bones. All you need is $1000 and you're in the clear…

Keeper note: Mr. Strong, funding the posse with his own money, is offering $25 per day for everyone involved. It won't take many days to find Harris, so the player can try to barter for more pay or to get another investigator's share. There's also the option of the ransom that Harris ran off with. Strong wants it back, but the desperate investigator could always try to snatch it.

Two

John, your brother, used to work for Lucas Strong and his water company. He used to tell you about how much of a miser Strong was. The man wouldn't give you a dime if your life depended on it. Your brother got fired just because he wanted to save a few bucks. He did nothing wrong and it's just damned unfair. Now that something's happened to his daughter, he's throwing cash around that could have kept your brother in his job. It's time to do what's right…

Keeper note: This is potentially one of the darker motivations and is open for the player to interpret. Some possible interpretations: try to extort more cash from Strong; try to get the brother his job back; the player might even kidnap Jane and use her as leverage over Strong, etc. This could lead to some interesting intra-party conflicts if the player pushes in the wrong direction at the wrong time.

Three

You used to work for Lucas Strong until you messed up. Sure it was your mistake, but people make mistakes. One misunderstanding with a client and you were fired. Since then you have survived on makeshift work, although money is tight. Now Strong really needs someone to get his daughter back. You're the right person for the job. All you need to do is show him what you can do and he'll take you back and your worries will be over.

Keeper note: In this instance, the investigator could try to take charge of the posse, becoming the team leader. Rather than a monetary reward, the investigator might seek to be reinstated in his or her job. This might even involve attempts to influence any testimony Jane gives if she is rescued.

Four

You and Sidney Harris and his gang go way back. You grew up together but you weren't friends. Harris used to make your life a misery. Once a bully, always a bully… You've made good for yourself since then and Harris is down in the gutter. Now it's you who gets to come out on top. This is your chance to get revenge on him, acting in the name of the law…

Keeper: note This could be interpreted either as capturing Harris and getting him back to town to face justice, or as motivation for personal revenge.

Investigator motivations could be dealt randomly to the players. You may wish to create additional motivations if you have more than four players. Randomly issuing motivations like these is a technique that you may choose to use in future scenarios. A reward of 1D6 points of Sanity is also offered as an incentive to the players. A little addition like this goes a long way towards kick-starting the game and inspiring some unforeseeable outcomes.

Day 1: Briefing

Read the boxed text out loud to the players:

> *The streets of Bennington are buzzing with news and gossip about the gunfight last night on the edge of the forest. There is talk of police cars, sirens, shotgun blasts and escaped kidnappers. The locals are saying that three gangsters were killed and two police officers were shot—some say wounded, others say dead. Posters are going up across town saying that the sheriff is organizing a manhunt to find Lucas Strong's missing daughter and catch the escaped gangsters. Everyone in town is invited to the meeting at the Police Station. Rumor has it that Mr. Strong has announced a $5,000 reward for the safe return of his daughter and is willing to pay anyone who can aid in her rescue.*

The scenario begins at 10 am with the investigators attending the briefing at the Police Station. Sheriff Jenkins explains the background to what's happened:

- Sidney Harris and his gang have kidnapped Jane Strong, daughter of Lucas Strong.
- Harris demanded a ransom of $10,000 for Jane's return, and a hand-over was arranged for last night at the edge of town.
- All seemed to be going smoothly until Harris and his men got twitchy and lead started flying. Chaos ensued with both sides shooting it out.
- After shooting two police officers, Harris and one other member of his gang got away with the ransom money.
- The escapees have fled back into the forest, where they are believed to be holding Jane.
- Lucas Strong is in attendance and adds that he is personally offering the $25 per day to anyone who joins the hunt. He adds that he would consider it a "real kindness" if Harris' dead body was also brought back. He reiterates the message on the posters seen around town, that he's willing to pay anyone who is willing to help, "Man or woman, black or white, I don't care. Just bring my little girl home and you'll be paid!"

If the investigators wish to question the sheriff or Strong further they may do so, although both know little more than what's already been said. If the investigators press Strong for more money or make a scene, the sheriff will take objection and warn the investigators to mind their manners.

The volunteers are then grouped together, with the investigators placed in the same team. They are given until noon (two hours) in which to get their supplies and equipment together.

Investigators wishing to buy additional weapons or equipment may do so from Arthur J. Spence's Hardware and Gun Store on Main Street (refer to equipment and weapon lists on pages 396–406).

Should the investigators go looking for unusual equipment then Luck rolls may be called for. Remember that this is essentially a frontier town and so some items will be impossible to buy in the time the investigators have.

Anyone wanting to work out the route that Harris is using might look to the local library or newspaper office. Both carry an archive of the Bennington Banner. There are numerous articles going back to the Civil War (no Library Use roll required) about the forest being used as a hideout for fugitives trying to evade conscription into the Union Army. Many are believed to have fled to the Canadian border. More recent articles describe Strong's plan for the reservoir and the fact that he has recently sent out a geological team to survey for precious minerals in what will become the reservoir's bed.

Investigators may also try to pick up information by word of mouth (such as at the hardware and gun store). It's common knowledge that hunting parties often venture out into the forest and hunters return with plenty of good stories. One thing that stands out is that none of the hunters like to stay out in the forest for long and none of them venture too far into the heart of the wood as there is "less game to be found there." Additionally, the investigators may hear of a group of artists from the city who have recently headed into forest. No one seems to know who the artists are or what they are doing.

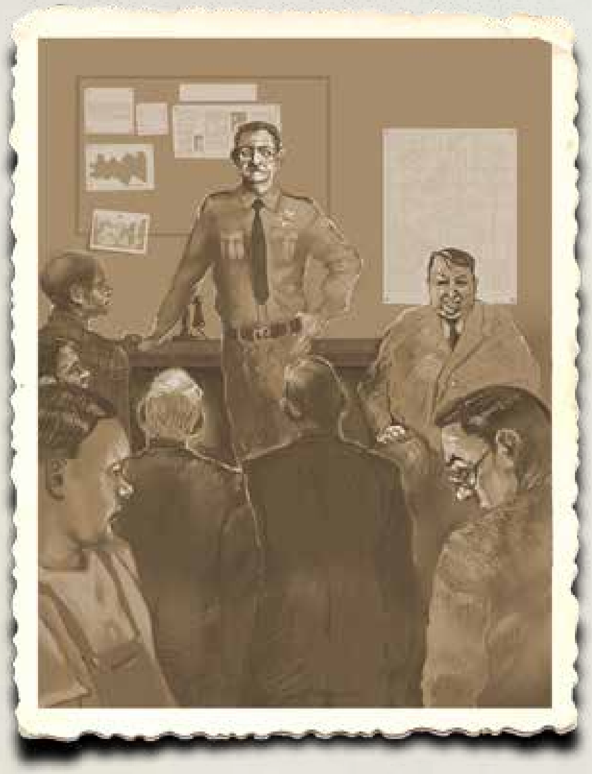
Investigators wishing to pick up any more information by word of mouth may also hear stories from the more superstitious townsfolk concerning odd events in the woods over the years. Such tales might weave fantasies of Indian burial grounds (a red herring), an ancient buried evil (potentially alluding to the presence of Gla'aki, but also foreshadowing the buried crystal), and ghosts of Civil War deserters that roam throughout the night (specifically including the name of Joseph Turner).

The Keeper is encouraged to use rumors to drop subtle hints about what dangers might await the investigators. The players will be wondering what they are facing and hints will fuel their imaginations. Take note of any speculation the players make; sometimes they will think of things that are more frightening than those in the scenario! Always be ready to incorporate some of these ideas later. Alternatively you might respond to something a player says in the voice of a non-player character, "What's that sonny? You talkin' 'bout ghosts? I done seen one, one time when I was out a fishin' by the lake…"

Keepers are encouraged to let the investigators hear various rumors relating to Strong's wayward daughter, his financial and business dealings, and the strange goings-on in the forest.

By noon, the various groups of volunteers who comprise the posse have gathered in the town square. The sheriff directs each group to a general area of the forest in which to focus their search. The idea is that the individual groups will form a noose that gradually tightens towards the center of the forest. The investigator's group is told to take a northeasterly route and follow that line to beyond the boundary of what will become the reservoir.

The investigators are among the first groups to be shown to their starting point: the scene of the shoot-out of the previous night. The site is a newly formed clearing about a hundred yards across on the edge of the forest, forming part of a wider area marked for logging. A dirt track from the main road heads over a small field to the edge of the clearing. It is littered with short stumps and a couple of piles of fallen tree-trunks, surrounded by tall, looming trees that stand close together. Scattered over the site is evidence of the events of the previous night: discarded shotgun shells and bullet casings; bullet holes in the trees and stumps; and a couple of heavy



The Briefing

bloodstains where the police officers were gunned down. The area is otherwise still and ominously quiet. From here, the investigators are directed to head northeast.

Evidence of two men running into the forest is quickly discovered by anyone searching the area. These are the tracks left by Sidney Harris and Eugene Clayton.

As the characters set off from the edge of the woods, you may begin to call for Tracking rolls to find the direction the kidnappers took. If the players constantly fail the tracking rolls the investigators progress will be slow and hazardous. Feel free to incorporate some of the negative outcomes listed in the section ***Pushing Skill Rolls in the Forest*** *(see page 353). Ultimately the investigators must find the tracks, otherwise there will be no scenario. Successful tracking rolls should provide a slight advantage to the players, allowing them to anticipate encounters rather than being surprised or disadvantaged by them.*

Day 1: Meeting the Hunting Party

For the first few hours of trekking through the forest all the investigators will see is the occasional glimpse of deer running between the thickets.

At this point, ask each player to describe how their investigator is dressed, if they have not done so already. If none of them have specifically made the choice to wear brightly colored clothing that makes them stand out from their surroundings, call for **Listen** rolls. Those succeeding hear the sound of wood breaking up ahead.

Anyone who made the Listen roll may also attempt a **Spot Hidden** roll to spot a pair of people with rifles ahead of them on the trail. Those who failed the Listen roll may attempt a Hard Spot Hidden roll (needing equal to or under half their skill to succeed). The pair, a man and a boy, are both carrying rifles and packs.

If the hunters aren't seen or heard, their presence will become known when the investigators hear gunshots ahead. If any of the investigators are wearing brightly colored clothing then there are no gunshots, as they are not mistaken for potential game, and the man and boy walk forward, making their presence known in a much more friendly manner.

If the investigators spot the hunting party before the shots are taken, contact can be made by waving or crying a "hello," otherwise ask the investigators to make a group **Luck** roll (see **Luck**, page 90). A failed group Luck roll means that a random investigator has been mistaken for a wild animal at a distance and shot at by the hunters for 1D3 damage—the bullet scoring a glancing hit. Such damage manifests as a flesh wound rather than a serious injury. Notice that there is no need to roll to hit—this was a random incident and the damage is a result of the failed Luck roll.

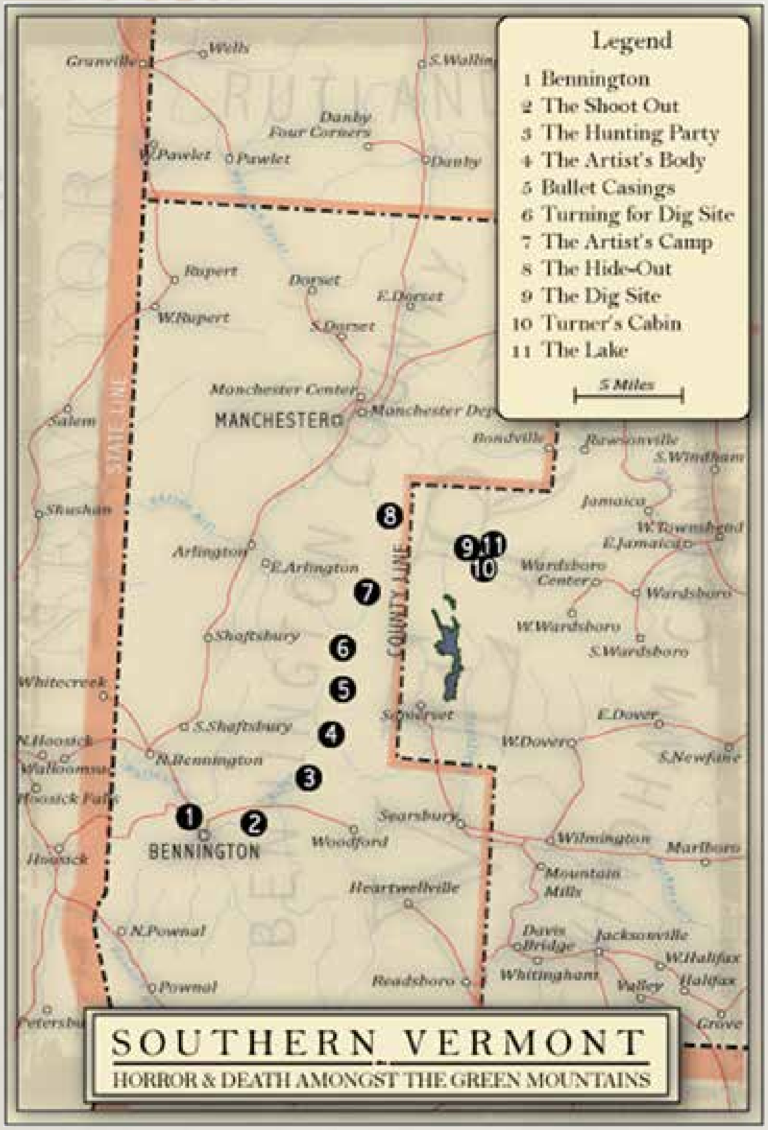
The resulting scream and possible gunfire back will bring cries of "DON'T SHOOT!" from the hunting party, who are as scared as hell and very apologetic.

The hunting party comprises Alistair Lawson and his 14-year-old son, George, who came from Boston on a camping trip with their neighbors, Brian Hall and his 12-year-old son, Arthur, to teach their boys to how to hunt. They are completely unaware of the manhunt and haven't heard anything odd in the area—besides the occasional rumbling of a truck up on the trail heading north towards the reservoir dig site. They've only been out three days and haven't ventured far into the forest.

Brian and Arthur Hall went deeper into the forest a couple of days back and haven't been seen since. The Lawsons have been keeping to the edge of the forest to look for deer, plus (Alistair says quietly) George was getting scared at night, so they pulled back to the wood's edge.

If the investigators talk to George about being scared, he will say that both he and his dad were having bad dreams. He doesn't remember what they were about. Both son and father are reluctant to say more; however if pressed, Alistair says that he kept dreaming he was drowning.

They agree that they won't get in the posse's way and urge for them to look out for Brian and Arthur. "You can't miss Brian. He's got a big ol' Texan hat he brought with him to keep out of the sun." Alistair also mentions that they came across a group of artists camping out in the woods quite some way into the forest. "They said they were from back home as well, from the University of Boston. They're working on some assignment. Painting the wildlife and landscapes, they said. We bumped into them a few days ago and they said if we passed back that way to drop in for some coffee. Keep an eye out for them. I hope they don't get caught up in all this."


Legend
1 Bennington
2 The Shoot Out
3 The Hunting Party
4 The Artist's Body
5 Bullet Casings
6 Turning for Dig Site
7 The Artist's Camp
8 The Hide-Out
9 The Dig Site
10 Turner's Cabin
11 The Lake
5 Miles
SOUTHERN VERMONT
HORROR & DEATH AMONGST THE GREEN MOUNTAINS
STATE LINE
COUNTY LINE
MANCHESTER
BENNINGTON
Granville
Wells
Danby Four Corners
Pawlet
Danby
Rupert
W.Rupert
Dorset
E.Dorset
S.Dorset
Manchester Center
Manchester Depot
Bondville
Rawsonville
S.Windham
Jamaica
W.Townshend
E.Jamaica
Salem
Shushan
Arlington
E.Arlington
Wardsboro Center
Wardsboro
W.Wardsboro
S.Wardsboro
Shaftsbury
Whitecreek
S.Shaftsbury
N.Hoosick
Walloomsac
Hoosick Falls
N.Bennington
Somerset
E.Dover
W.Dover
S.Newfane
Searsburg
Woodford
Wilmington
Marlboro
Hoosick
Heartwellville
Mountain Mills
N.Pownal
Davis Bridge
Jacksonville
W.Halifax
Halifax
Pownal
Readsboro
Whitingham
Valley
Petersburg
Grove

Day 1: The First Night

Finding a clearing in which to set up camp is relatively easy this far into the forest. The investigators can bed down for the night without issue, though the Keeper should imply that danger is ever-present.

Given the impending recovery of the crystal, Gla'aki's attention is focused on its existing servants and thus is not actively calling the investigators to become new servants. However, all within the forest are subject to the psychic disturbance caused by Gla'aki's presence, manifested through bad dreams.

During the night, call for **POW** rolls. Those that pass have uninterrupted sleep and suffer no ill effects. Those failing the POW roll are susceptible to Gla'aki's Dream Call and should be given a randomly selected **Dream Call Handout** (see page 363). Where noted on the handout, call for a **Sanity** roll for each investigator affected (applying the Sanity point loss as noted). Keep note of which player has received which handout. Reflect upon the investigator's backstories and consider weaving some aspect of an investigator's backstory into their dream.

Whoever is awake around midnight may attempt a **Listen** roll. Success means that the investigator can make out the faint sound of a truck engine in the far distance somewhere ahead, but they can see no lights. On another occasion they will hear a flurry of rifle fire, but too far away to pinpoint. The gunfire is Eugene Clayton shooting at one of the passing undead servants (see **Day 2: The First Kidnapper**, see following page).

If the investigators decide to move onwards after hearing the sound of rifle fire in the middle of the night, call for Hard **CON** rolls. Those that fail the CON roll simply can't go on as exhaustion takes over. The investigators are unlikely to locate Eugene that night. If they do wander far, the Keeper may choose to have another encounter that night, either **Day 2: The artist's body** (see following page) or **Day 2: The Truck** (see following page).

Day 2: Moving Through the Forest

The next day, the posse are entering the heart of the forest. Strangely, there are fewer signs or sounds of animals this far in.

Day 2: The Artist's Body

As the posse continue on through the forest, call for **Tracking** and **Spot Hidden** rolls. Those succeeding with Spot Hidden discover blood-spatters across their path upon the ground. Those who pass Tracking rolls notice that the foliage has been disturbed, with broken twigs and branches that imply someone was running while injured through here recently.

If they choose to follow the trail, it detours away from their intended path, but not enough that they can't double back later.

A half-mile down the trail a discarded hunting knife is found. It is old, rusty, and covered in sticky, semi-dried blood. A little way farther from this lies the body of one of the artists who escaped the raid on their camp (see **Day 3: The Artists' Camp**, page 355). Seeing the torn-up corpse costs 0/1D3 SAN for those not accustomed to the sight of death.

The male body doesn't have any identification; however, the overall he is wearing is flecked with paint. There is a (knife) wound to his side that he's attempted to bandage poorly. **Medicine** or **First Aid** rolls will determine he bled out steadily for the last day or so before finally collapsing.

The investigators should decide whether to follow the trail made by the dead man back to its origin or to put that aside for now and continue hunting Harris.

Those deciding to follow the dead man's tracks will need to make a Tracking roll and spend the rest of the day searching to find the artists' camp (see **Day 3: The artists' camp**, page 355). It is at the Keeper's discretion whether the investigators encounter the remaining events of Day 2 (see **Day 2: The Truck** and **Day 2: The First Kidnapper**) before or after they come upon the camp.

Pushing Skill Rolls in the Forest

If the investigators are not willing to give up after having failed a skill roll, they may persevere. Remember that it is up to the players to explain what actions their investigator is taking, and for you as Keeper do decide if a pushed roll is warranted.

The consequence of failing a pushed roll should always be derived from the situation. Here are a few suggestions for consequences of failing pushed rolls in the forest:

The investigators inadvertently stumble upon a lone black bear (see **Bear**, **Chapter 14: Monsters, Beasts, and Alien Gods**, page 336) and rile it with their appearance. After inflicting some damage on the investigators, the bear flees.

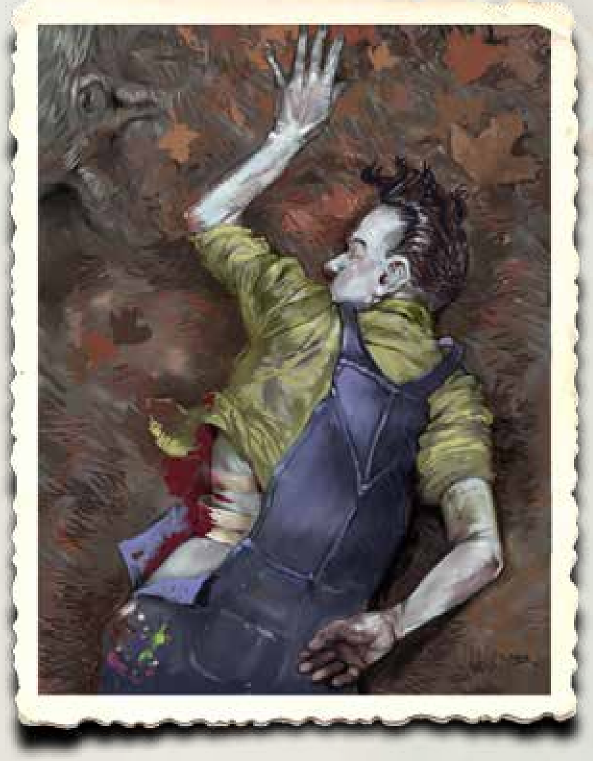
Another posse hears the investigators pass by their camp and take potshots at them, believing them to be the kidnappers. This could run very much like **Meeting the Hunting Party** (see page 351).

The investigators set up camp or take a rest break in the clearing. It is actually the road used by the truck (see **Day 2: The Truck**, see below). Perhaps the group doze off and are awoken as the truck is almost upon them. Ask for **DEX** rolls to clear their equipment from the path of the truck.

A wandering servant of Gla'aki spies the investigators and an assault is planned.

Something important is lost by an investigator. Perhaps a rifle, propped against tree and forgotten.

The forest is full of hazards. An investigator might fall, be bitten by a snake or insect, suffer bad blisters, and so on.



The Artist's Body

Day 2: The Truck

The posse stumbles across a trail of tire tracks that have cut through the forest floor. Given it's snaking roughly north-east, a successful **Navigation** roll can plot that the track is heading into the area north of Somerset. Anyone with local knowledge knows there are nothing but trees and the occasional small lake there.

Shortly afterwards, the posse hears the distant sound of an engine (the same as that possibly heard by those on watch the night before). James Stanton is the truck's driver. He's one of the engineers from Strong's survey team and has recently become a servant of Gla'aki. He is still human in appearance, though he has a terrible wound in his chest (where one of Gla'aki's spines was inserted), which he has concealed under his coat. He's a little distant and hostile to anyone blocking his way, looking at them sternly and demanding they get off the trail. Don't play him as a mindless zombie, but he should feel cold and lacking in emotion.

Stanton will object to the posse trying to search the truck but won't actively try to stop them. There are no fugitives within, but there are several crates of dynamite. He explains that he's on the geological survey being headed up by Carl White, under the direction of Mr. Strong.

Stanton claims to know nothing about the kidnapping, however is interested to hear that there might be people around their camp, so he will keep an eye out for them. He won't take the investigators to the dig site/base camp, but will say that it would be fine to visit them, "Just follow the road and it will get you there eventually." Unless prevented, he then drives off.

Day 2: The First Kidnapper

A little before dusk, call for Hard **Spot Hidden** rolls. Those succeeding catch the glint of light off Eugene Clayton's rifle-scope from his vantage point on a ridge up ahead. A group **Luck** roll determines if Eugene has spotted the investigators approaching.

If he has spotted them, Eugene will fire a shot over their heads in an effort to scare them off. He only has three shots left after this, having used most of his ammunition the previous night shooting in the darkness at the passing undead servant. See Eugene's profile in the **Non-Player Characters** section, page 361. If he hasn't spotted them, the investigators may attempt to make Stealth rolls to attempt to get the drop on him.

The investigators can take cover easily once the warning shot has been fired, but getting to the kidnapper without being shot would require a successful **Stealth** roll. A failed roll will leave an investigator exposed and possibly a target. Any investigator trying to flee the area will not be a target for Eugene.

Any investigators who are caught out in the open trying to make a full-frontal assault on Eugene leave him no choice: he will try to shoot them dead. However, given he is badly injured after being shot by the police two nights ago, all his combat rolls are made with a penalty die (see page 91).

If the investigators manage to advance far enough, or if he runs out of ammunition, Eugene will try to flee rather than stand and fight. A chase may ensue, although Eugene's rolls should be at a penalty due to his injuries (see **Chapter 7: Chases**). If he escapes, the Keeper should decide when he will reappear. Potentially, the investigators could encounter him again at any point, either following his tracks and catching him exhausted after a successful **Track** roll, or perhaps during a later event as he makes his way towards the hideout.

If caught or cornered at gunpoint, Eugene will surrender, demanding that the posse take him back to the town to get medical attention. Eugene is suffering from a fever, wounded from the shootout (blasted by a police shotgun), and claims he's delirious—he states he took a pot shot at someone he saw last night and he swears he hit, but the figure just walked off!

Eugene will say anything to pin the kidnapping (and any other crimes he thinks he'll be blamed for) on Harris, claiming he was bullied into it. If questioned about Jane Strong, he will say that she was looked after and was healthy when he last saw her before the shoot-out. He will provide directions to the hideout cabin in which she is held.

The investigators have the option to follow Eugene's directions or pick up Harris' tracks again.

Day 2: The Second Night

The investigators have travelled far into the heart of the forest now and are now much closer to where Gla'aki dwells, its inhuman thoughts drifting on the winds of dream.

All investigators will experience Gla'aki's Dream Call on this night (regardless of whether they have previously experienced it). Each investigator randomly selects a **Dream Call Handout** (see page 363), excluding "A Restless Night" from this selection. The Keeper should call for **Sanity** rolls for the relevant dreams (applying the SAN loss as noted on each handout).

Ask those on guard duty to make an Extreme **Spot Hidden** roll (requiring the player to roll equal to or below one-fifth of their skill). If the roll is failed, the investigator concerned gets the impression of being watched. Those who succeed notice something moving in the darkness.

The watcher in the dark is one of Gla'aki's undead servants (Louis—one of Turner's gang, see **Non-Player Characters** on page 361), patrolling the woods after the other servants have been alerted to the fact that there are a lot of people out in the woods at the moment who could disrupt their mission. If left alone, Louis will slink back toward the dig site to report to Turner. If followed, the undead monstrosity will conduct a swift attack to cause as much confusion as possible, aiming to disappear into the forest.

If cornered, Louis doesn't want to risk a fight to the death, so will wait until he receives a blow of reasonable force to make it look feasible for him to play dead; as he is a walking corpse, it succeeds automatically. When left alone or with only minimal attention being paid to him, Louis will escape into the darkness.

At midnight, everyone will be awoken by an explosion somewhere in the distance to the north. This is the survey team blowing the rocks free from the crystal monolith. Even though the echo of the blast dies away quickly, a faint blue light can be seen lingering, reflected off the base of the clouds for a few moments.

Not long after, there's a rustling ahead (**Listen** roll to detect the noise in advance) and another posse team appears out of the darkness. They have had enough of the forest and the bad dreams—although, unless pressed, they will claim that they are just tired and sick, having eaten some bad meat (**Psychology** roll to detect that they are lying). They are heading back to town.

Chasing the Kidnapper Through the Forest

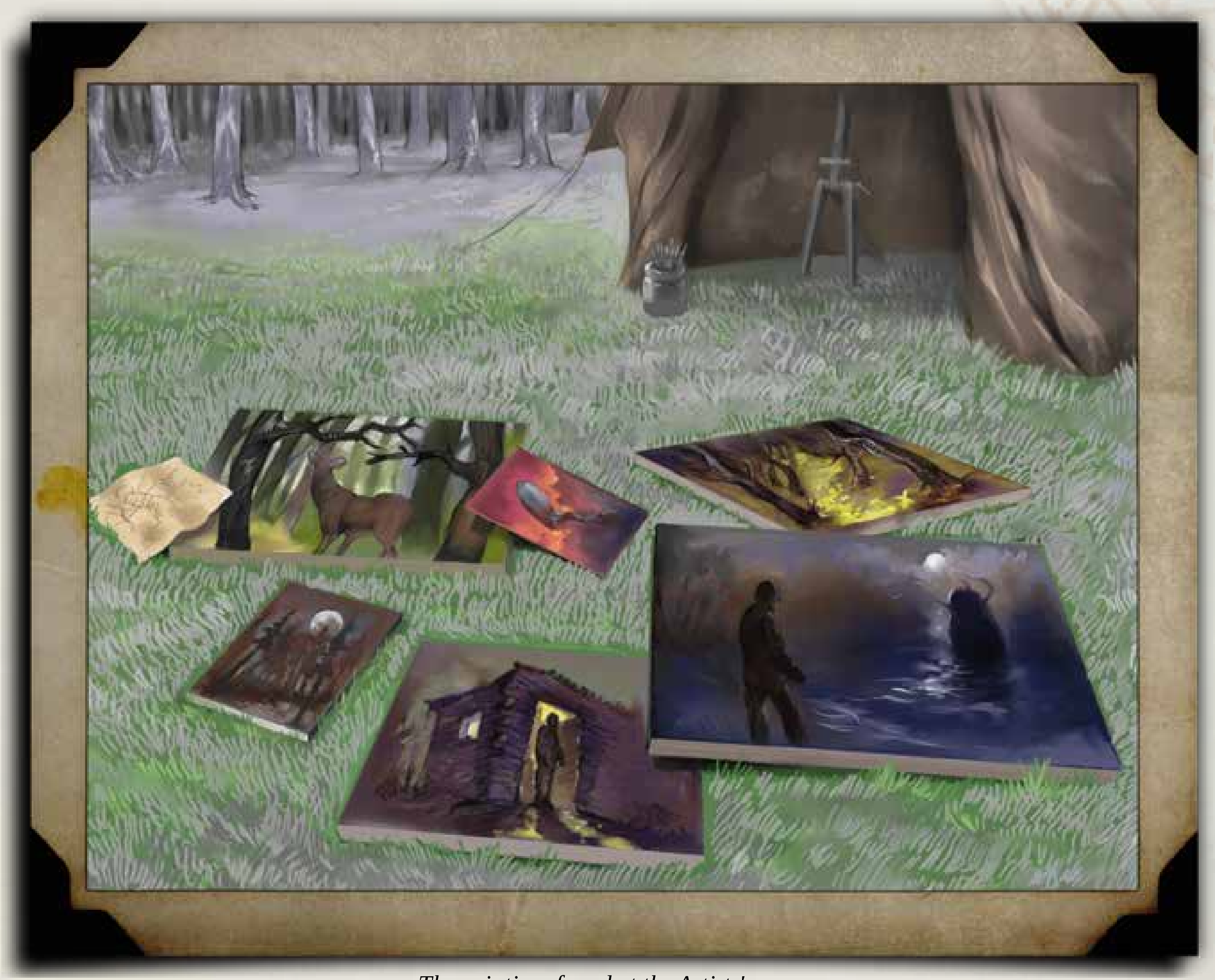
The series of locations that make up this chase will all be forest-based; for example:

- Steep muddy slope, requiring a **Climb** roll.
- Brook, requiring a **Jump** roll.
- An area thick with young trees, requiring a **DEX** roll to weave rapidly through.

If Eugene gains a lead of three locations you may wish to ask for **Spot Hidden** rolls to keep him in view, or **Track** rolls to follow his trail.

Day 3: Moving Through the Forest

The investigators are near the lake and thus begin to feel and see the effects of Gla'aki's Dream Call. The forest canopy grows thick, leaving the investigators walking in a dim half-light where the trees appear twisted in pain, and the color of the undergrowth is unnaturally pale-sickly yellow. Call for **Listen** rolls, with those succeeding realizing that there is no sound of wildlife at all (**Sanity** roll, 0/1 SAN loss).



The paintings found at the Artists' camp.

Day 3: The Artists' Camp

The artists' camp is not far from the trail used by the trucks heading to the dig site. The campfire has long since died, the tents are broken and there are signs of a struggle or fight. Turner and his gang came in the dead of night, taking the artists to the lake as an offering to their god (converting them into new servants, see **Day 3: The Lake**, page 358).

One of the six artists staying there managed to escape the attack, but not before being badly wounded. This is the unfortunate whom the investigators have already found dead (see **Day 2: The Artist's Body**, page 352).

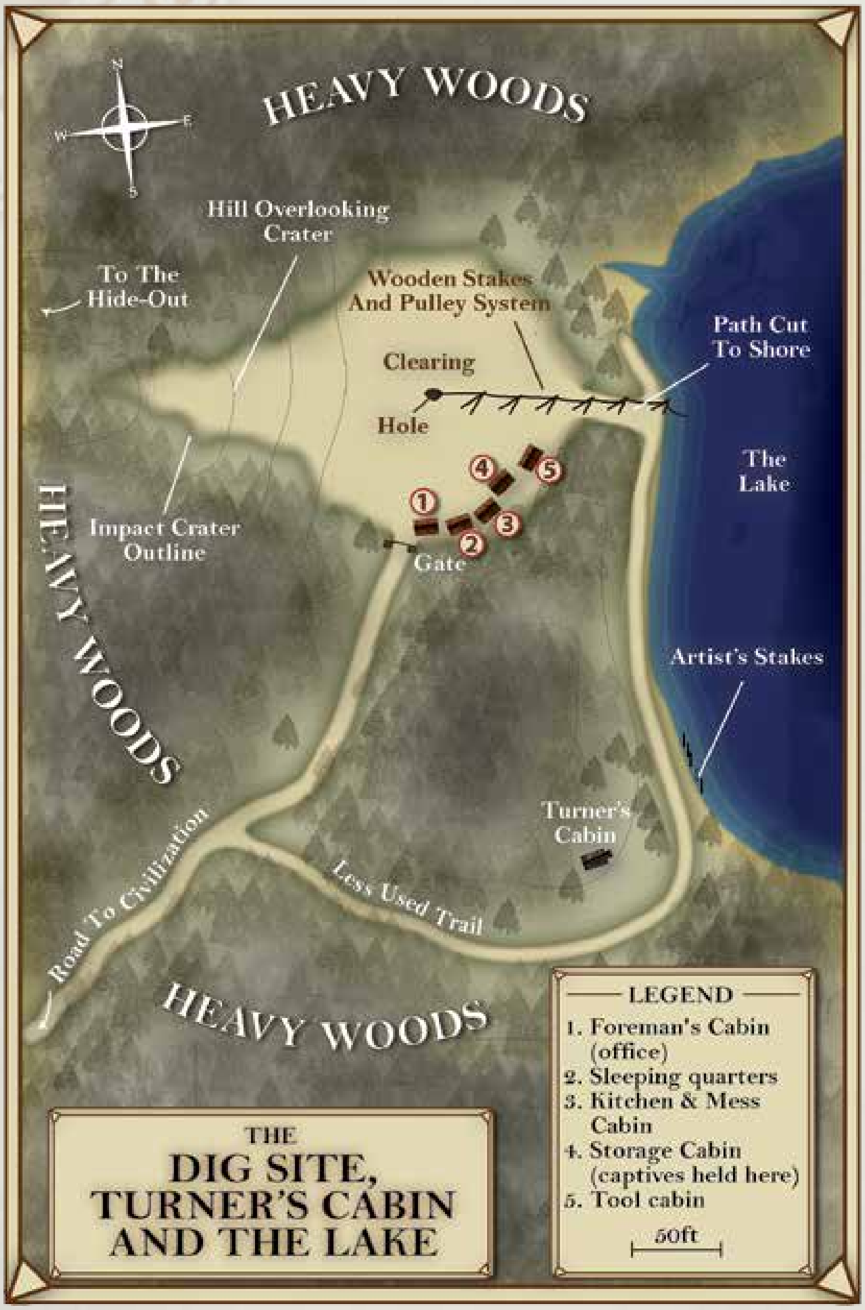
There are four sleeping tents, two of which look they have been home to a man and woman, with only single occupants in the other two. There are two other, larger tents. One of these is a large communal tent, apparently used for cooking, although the stove is long since cold. The last tent is also comparatively large and seems to be have been used as a painting studio. Easels lie broken, paint, and brushes appear crushed and canvases litter the floor.

A search of the sleeping tents reveals a notebook, various art pads, and some partly completed oil canvases. In addition, a **Spot Hidden** roll reveals a discarded rifle and Texan hat in a nearby bush, next to drag marks heading northwards (in the direction of the dig site). This should remind the investigators of Alistair Lawson's parting words to them from **Day 1: Meeting the Hunting Party** (see page 351) about Brian Hall.

Looking through the notebook reveals that the artists are from Boston and that they came here to paint for their art course. The latest entries describe frightening dreams (uncannily similar to those the investigators are experiencing), and how they met Brian and Arthur Hall, who claim to have been experiencing the same dreams.

The art pads and canvases show a range of paintings, mostly of landscapes and woodland scenes:

- An owl on a branch, peering out into the dark.
- A deer looking through the trees in an otherwise deserted wood.
- The moon shining down through the trees above.
- A path snaking its way through the trees, the ground covered in dead, yellow leaves. [DREAM]
- A dilapidated old cabin, the door open and the dark outline of a figure within. [DREAM]
- A figure seen from behind, looking out onto the black waters as something horrible rises up out of the lake. [DREAM]


N
W
E
S
HEAVY WOODS
Hill Overlooking Crater
To The Hide-Out
Wooden Stakes And Pulley System
Clearing
Path Cut To Shore
Hole
The Lake
Impact Crater Outline
Gate
HEAVY WOODS
Artist's Stakes
Turner's Cabin
Road To Civilization
Less Used Trail
HEAVY WOODS
LEGEND
1. Foreman's Cabin (office)
2. Sleeping quarters
3. Kitchen & Mess Cabin
4. Storage Cabin (captives held here)
5. Tool cabin
50ft
THE DIG SITE, TURNER'S CABIN AND THE LAKE

If an investigator has already experienced something similar to one of the paintings in a dream, the player concerned should make a **Sanity** roll, losing the same amount as originally prompted by the dream. Apply the usual rule here to limit cumulative loss from one source. Thus if the SAN loss for the particular dream is 1D6, the maximum that can be lost for having the dream and then seeing the painting is a total of 6 Sanity points.

The investigators may be following Eugene's direction or Harris' tracks. Alternatively they might track the artists' attackers towards the lake.

Day 3: The Hideout

In a clearing stands an old cabin. The door is closed and there's no sign of movement.

As the investigators enter the clearing, they detect the smell of death. The stench comes from a blood-soaked tree, where impaled through the chest on a branch halfway up is Christopher Dobbs—the member of the gang left to guard the girl. Call for **Sanity** rolls, with 0/1D4 SAN loss due to the gruesome nature of the death.

The cabin is shot through with many bullet holes. If investigated further, it appears the bullets were fired from within.

Distracted by the discovery of the body, the investigators are most likely unaware that Harris is alive within the cabin. When he hears the investigators, he will open fire from inside the cabin with his shotgun (take note that shotgun damage is decreased with range, and that shotgun attacks do not impale). He yells, "Give her back or get the hell away!" He is crazy from the Dream Call of Gla'aki and has been fending off undead servants throughout the night. Unless the investigators can incapacitate or calm him (Extreme **Persuade**, **Charm**, or **Intimidate** roll), he will continue shooting, fearing the investigators are more of the horrors come to get him.

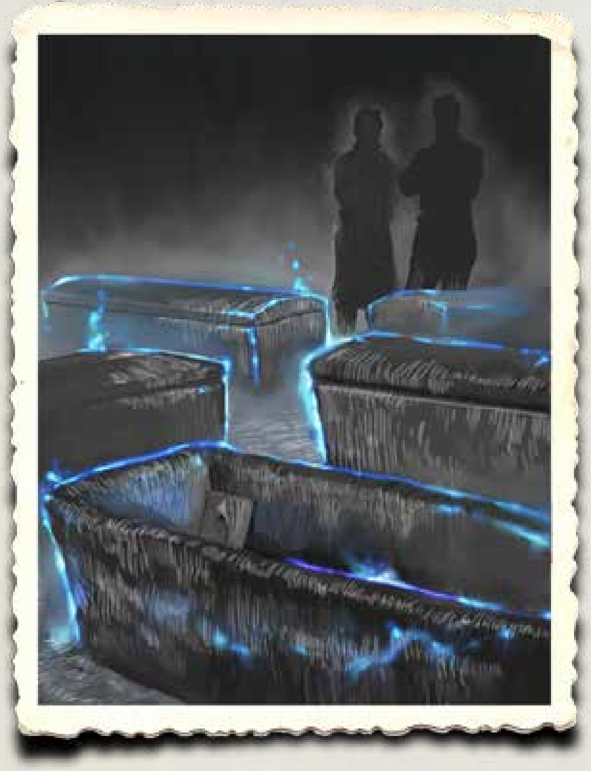
If the investigators manage to pacify Harris, he will explain that the girl is gone. He found Dobbs dead the previous evening, and he was attacked in the night (by the servants). Once he has said this, he will collapse into hysteria.

Day 3: Turner's Cabin

Heading back to the tracks through the forest, the posse finds it divides in two. One road looks recently used, the other less so. Freshly fallen leaves lie on the forest floor, an event that shouldn't happen until the Fall. Anyone who has experienced the Dream Call handout "A Path Through the Forest" will recognize the lesser-used road as part of the path from their dream (**Sanity** roll, 0/1 SAN loss). If they advance down the recently used track, go to **Day 3: The Dig Site** (see page 358).

If they advance down the older, less used track, they come upon a clearing to the left where another, older cabin resides: Turner's cabin. This is instantly familiar to anyone who has experienced the Dream Call handout "A Cabin in Darkness" as being the cabin from their dream (**Sanity** roll, 1/1D6 SAN loss, as the horror of the initial dream is relived in their mind). The trail continues past the clearing as well, to **Day 3: The Lake** (see page 358).

Inside, there are Civil War Union army uniforms and hats hung upon pegs, bloodstained hunting knives on the table, and long-dead animals hanging from hooks in the



What the investigators find inside Turner's Cabin.

ceiling. There is no evidence of cooking. An old Civil War-era rifle stands in one corner. It has not been maintained; its mechanism is rusted and jammed.

A **Spot Hidden** roll reveals a pale-blue light creeping up from the gaps in the floorboards. A trapdoor can be found, which leads down to an earthen basement. The pale-blue light emanates from a set of five blue stone caskets that the undead servants use to sleep in during the day, shielding themselves from the harmful sunlight (they can take cover elsewhere but prefer these caskets). These caskets are a gift from their god, one that it bestows to its servants.

During the day, two of Turner's gang (August and Jacob), lie in their caskets. The other caskets are unoccupied but do contain a few items:

- Trinkets belonging to the members of Turner's gang, dating back to the days of the Civil War: lockets with the pictures of loved ones, long since dead; rings or other jewelry of the same period.
- One of Gla'aki's spines. It is a glistening, metallic, sharp spine that appears to have been snapped off at one end. A hollow tubular channel runs throughout the center of its length. All relevant Science rolls are unable to identify the metal. It is not a metal of Earthly origin (**Sanity** roll, 0/1 SAN loss for those who make their **Science (Chemistry or Biology)** roll).
- A diary, with the name of Joseph Turner inscribed inside the front cover, which details his backstory(see page 361). Most of it is in fairly untidy handwriting and will take some time to be read. However, flicking through the book, the investigators can get a general idea of the events from occasional readable lines.
- Some small traces of the green dust-like decay is still present, having fallen from the servants while inside. **Science (Biology or Botany)** rolls are unable to discern exactly what this substance is beyond possibly being some kind of decaying fungus or mold.

The Keeper is encouraged to relay the information found in the diary verbally to build atmosphere. There is no handout presented here, allowing the Keeper to control how much information the investigators get from the diary about the events leading up to their transformation into undead servants—reveal as little or as much as you wish. Only the last, most important passage of the diary is presented below to be read aloud to the investigators:

> *At last our journey is over. We fled the army to escape with our lives and make a new start in Canada, but instead we have found that which we desire on the shores of the black lake north of Somerset. It called us here with the promise of life everlasting. It called us here in our dreams. It exists here and yet not here at the same time. It remains trapped in a crystal prison from which it longs to be freed. It came here so many centuries ago upon a comet that broke apart and was scattered around the world. One such piece landed here, with part of the crystal that keeps it bound. If we aid it in finding the crystal and deliver it the lake, our benefactor can destroy it, weakening the strength of the prison that binds it. One day it shall ascend to the stars and we shall bask in its eternal gratitude and power. It is the one true God, the one true master over life and death. We go to join with it in the black waters of the lake. We go now to be made immortal by our new God. Gla'aki, may your will be done.*

Otherwise, at night, the caskets are all partially open and empty as the servants are all at the dig site.

If August or Jacob are present and their caskets are discovered, they emerge and attempt to win the investigators to their cause. They avoid combat, as they are vulnerable during the day, instead promoting the benefits of the eternal life that awaits them. Gla'aki's undead servants are not mindless; they are cunning and aim to entice the investigators to the lake once it grows dark.

If the investigators start a fight or attempt to leave, August and Jacob will attack and try to incapacitate them before placing them in the empty caskets. Here, they will be imprisoned, awaiting the cover of darkness when they can be taken to the lake to be converted. Once their prisoners are secure, they return to their own caskets to wait till nightfall.

Even with three caskets unoccupied, there is still plenty of room for the investigators, since each one is large enough to squeeze two people inside. Once trapped inside, the blue light provides limited illumination. The lid is firmly sealed in place when it slides shut, not just by the physical weight of the lid, but by the magical properties invested in it by Gla'aki. Opening a casket requires a Hard **STR** or **POW** roll, whichever is lowest. If successful, the lid can be opened from the inside or outside. If this roll is pushed, a suggested consequence of failure is that the character passes out or has a Dream-vision sent from Gla'aki.

Given that they won't leave Turner's cabin during the day, August and Jacob won't pursue the investigators beyond the threshold should they flee the cabin. They will wait for the cover of darkness to begin any pursuit.

Day 3: The Lake

Following the older trail further still, it comes to the edge of the black and stagnant lake that the investigators have seen in their dreams. Here, the five surviving artists have been strapped to poles about five meters in from the shore of the lake. In the evening of Day 2 they were bought here and offered to Gla'aki, who rose from the lake and pierced each one in the chest with a two-foot, metallic spine; blood and viscera cover the unfortunate painters. Call for **Sanity** rolls, with 1/1D6 SAN loss. Each artist should be dead, however if the investigators get close enough they realize that they are still moving—triggering another **Sanity** roll, with 1/1D4 SAN loss.

Despite their minds being broken by their experiences, the artists will relay their story if the investigators untie them. Read aloud or paraphrase the following:

> *"They took us in the night from our camp… Walking corpses… They took us to the dig site where the others are being held. There's a boy and a man, and a girl. One of us got away… The dead are trying to lift something out of a pit. They are using tools and dynamite. Something terrible is in the water. It's in us, spreading like a sickness. I can feel it burning away my soul. KILL US! REMOVE THE SPINES! PLEASE!"*

Removing the spines from their chests frees them from their pain and they each die with a scream that may well attract attention. Call for a group **Luck** roll. Failure means that James Stanton and Dean Walters come from the nearby dig site to investigate.

If the investigators stay to watch what happens then they need to make **Stealth** rolls to avoid detection. The undead servants will attempt to overpower the investigators and drag them to the hut (see **Capturing the Investigators**) if they spot them. If the investigators removed spines from any of the captives, the servants will carelessly discard the corpses and tie any captured investigators to the vacant poles. Escaping these bonds requires an Hard **STR** or **DEX** roll. If the roll is failed, the player may push the roll. Remember the player must justify the pushed roll. One consequence of failure might be that the investigator rocks the pole so much that it falls over, landing the investigator face down in the water. Alternatively they pass out and awaken at night as Gla'aki appears.

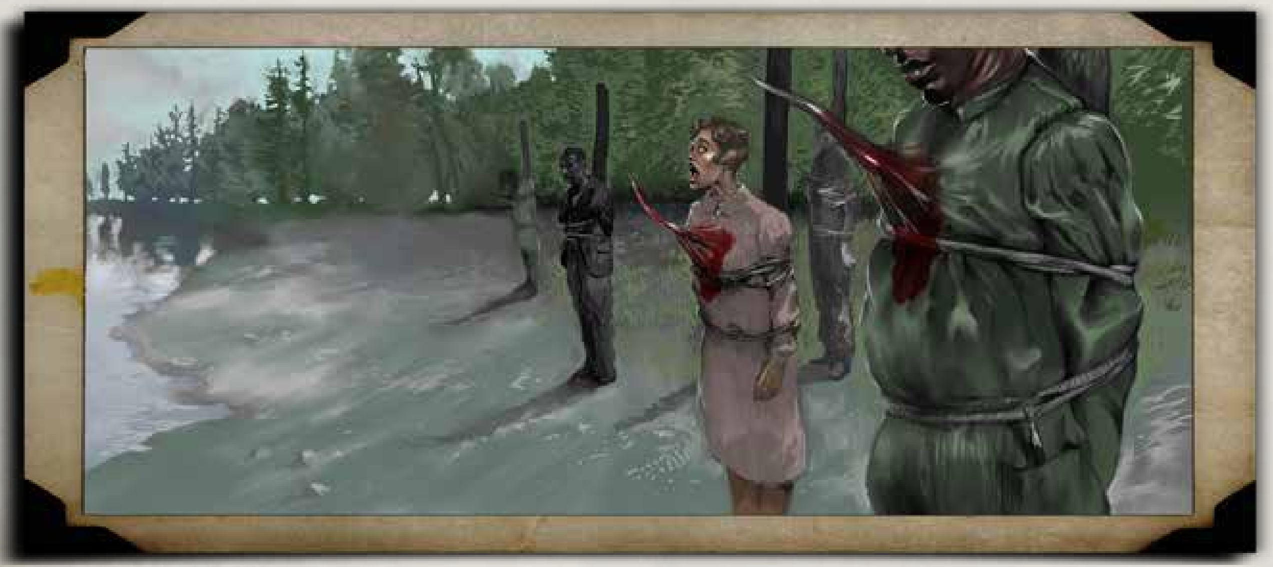
If they are still bound there when night falls, Turner and his gang come to the lake to call forth Gla'aki and offer up the investigators as undying servants. If any of the artists were not liberated by the investigators they will rise as undead servants at midnight.

Day 3: The Dig Site

How this scene unfolds is dependent on the actions of the investigators; whether they march blindly into the dig site or take a more cautious approach (see **A More Cautious Approach**, see page 361).

Attempting to gain open and direct entry

Walking down the road, the investigators will hear the sound of activity up ahead. Rounding a corner, they find one of the undead servants from the survey team, Richard Gibson, standing beside a five bar-gate that blocks the road. The road bends farther around out of sight, however the investigators are able to make out a few huts and a clearing from which comes the sound of machinery.



"KILL US! REMOVE THE SPINES! PLEASE!"

If the investigators are not hostile, Richard will be surprisingly civil and welcoming, although will not allow them access into the site. Remember that while Richard is an undead servant he can still pass for human—he's still pretty fresh. He will explain that this is a work site where they are conducting blasting and not safe for members of the public.

The investigators may attempt **Fast Talk**, **Persuade**, **Charm**, or **Intimidate** rolls. Failure means that they are turned away. If they push the roll and fail, time is wasted, and other undead servants arrive, leading to a possible confrontation. Success means Richard will take them to Carl White, the site foreman.

Inside the Dig Site

The dig site comprises five temporary huts around the edge of a clearing. In the center of the clearing is a blast crater leading to the hole that contains the crystal.

James Stanton, Dean Walters, and Carl White make their way back and forth from the hole to the furthest hut (the storage hut), where they are taking ropes and tools to attach to the crystal to pull it to the surface. At night they are assisted by Turner and his gang.

The first hut is the foreman's office. There are geological survey maps of the woods on display, with numerous places marked (suspected sites of mineral deposits), as well as basic laboratory equipment. Should the investigators get the chance to look through the paperwork in here, they will discover that certain mineral deposits have been found which defy analysis and that the team have been sent to recover all deposits in the water drainage basin to prevent possible contamination of the reservoir.

The second of the five huts provides sleeping quarters for the team, containing what minimal possessions they have brought with them.

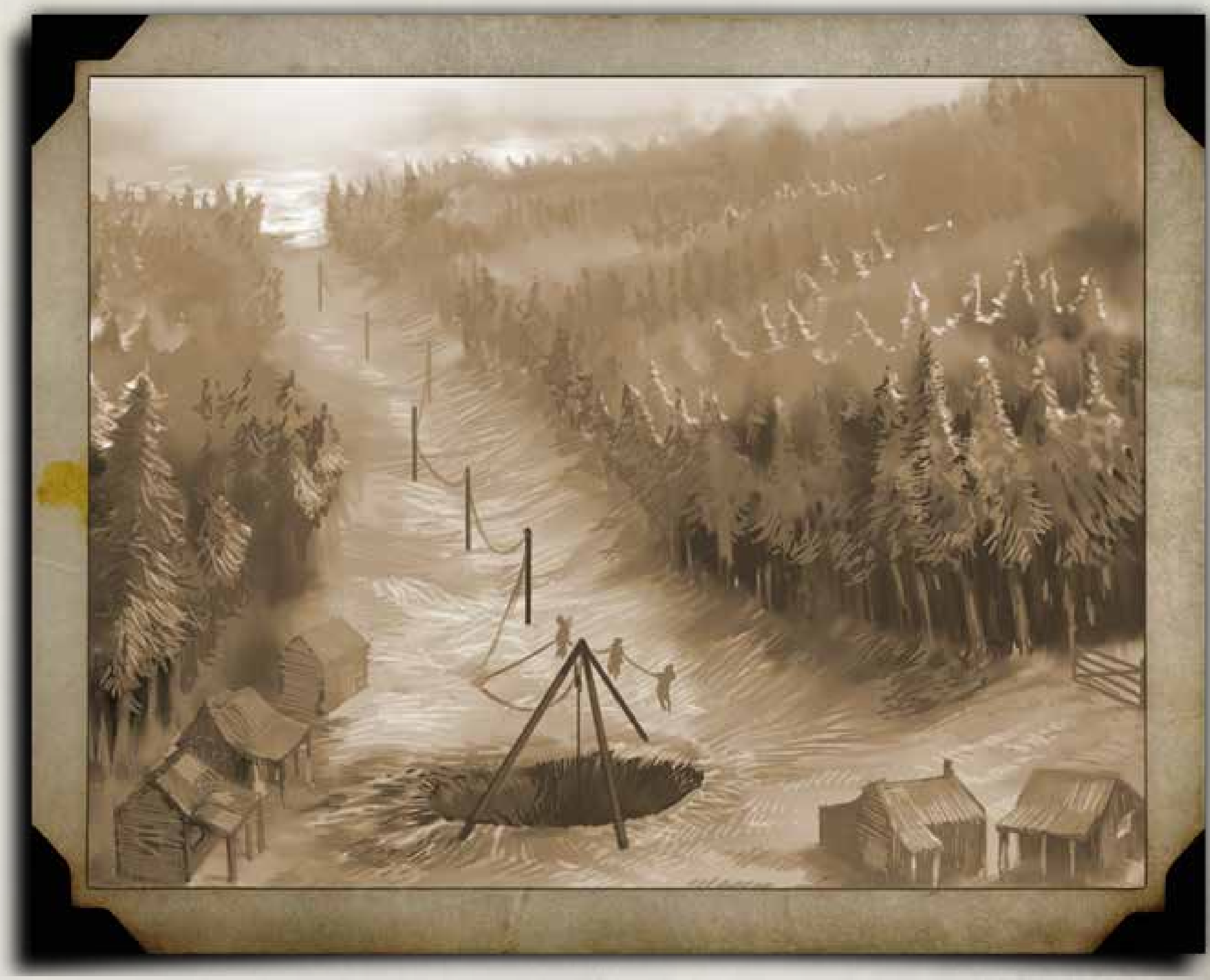
The third hut is a kitchen and mess hall (not used of late).

The fourth hut has the windows boarded up and is simply marked as "storage." This hut is used to hold prisoners.

The fifth hut, at the far end, is marked as a "tool shed," containing drilling equipment and other tools, such as dynamite.

Carl's Explanation and Entrapment

If the investigators gain access, they may be introduced to Carl White, who is pleasant enough to the investigators at first and suggests that they step into his office. Given that he and his team have only recently been converted to Gla'aki's



The Dig Site

cause, they don't suffer the harmful effects of exposure to sunlight, but it's still a hot summer day out there all the same, so shade is preferable for a long conversation.

Carl is willing to give the investigators a sanitized version of what the team is doing. He explains (honestly) that they have been sent into the woods to conduct geological surveys. He doesn't say that they are looking for mineral deposits that could contaminate the reservoir's water supply. He explains that they have found evidence of a potential deposit of platinum at this site—hence the deep blasting. They haven't found any yet, but they are hopeful that they will soon.

If the posse are not satisfied by his answers, Carl will offer to show them around the rest of the site, but will avoid showing them inside the hole and the crystal monolith they are trying to blast free. This is all a ruse, designed to lead the investigators into a trap.

Capturing the Investigators

Carl will eventually lead the investigators to the fourth hut, and the other servants begin to casually make their way over to assist him in the capture. Carl invites the investigators in to show them some of the mineral samples that have been uncovered.

The interior is dark, but with the front door open there is enough light to see inside. Carl takes the investigators to a side room where the bound prisoners (Jane Strong, Brian and Arthur Hall) are being kept. Meanwhile, the servants shut the door to blot out the light (as they can see perfectly well in the dark) and rush the investigators, attempting to restrain and capture them.

Turner, Vincent, and Louis (if he was not dispatched earlier) are in the adjoining room, sheltering from the sun, and will come to assist at the sound of conflict. Turner may use the **Dominate spell** (see page 254) to ensure the investigators are bound without issue.

In any case, the gloves are off at this point and the servants can't allow the investigators to leave. If overcome, the investigators will be locked in the dark hut until nightfall, when they will be taken down to the water to become slaves to Turner's god.

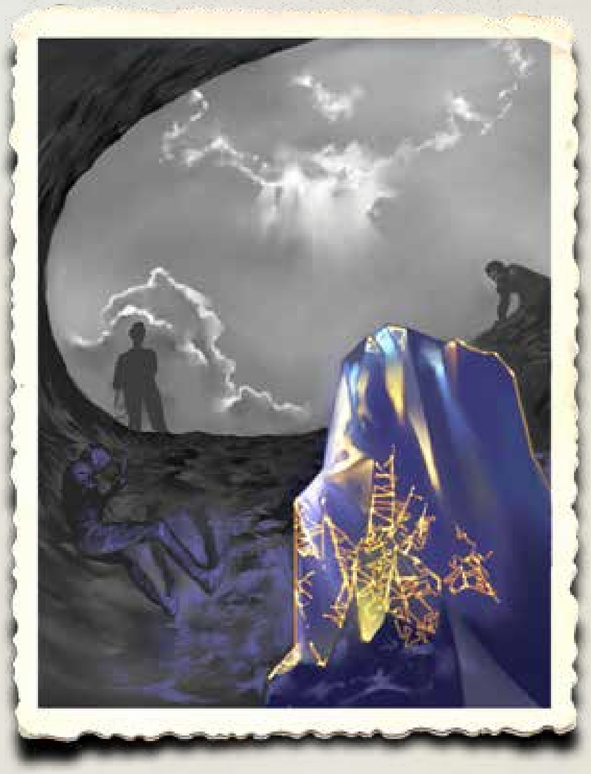
The Other Prisoners and their Guards

If captured, the investigators might talk to the other prisoners:

Jane: She was taken from the hideout in the dead of night where she had been kept hostage by the Harris gang. Then "dead men" walked in and killed her captor by impaling him on the side of the tree.

Brian and Arthur: They were on their way back out of the woods when they met the artists and decided to stay for the night. They saw the paintings and realized that they were all having the same dreams. Brian is badly shaken up and confused; he overheard his captives talking. One said he would, "Become one with their new god." They took the artists away and they have not returned. Arthur, the boy, simply rocks back and forth, crying.

The servants will be keeping guard and can make an appearance as the Keeper wishes. They don't want to harm their captives before nightfall if they can help it.



The Crystal

Escape

If the investigators have been taken captive, the bonds holding them will be secure; it could take a while to work themselves free. The investigators can make Hard **DEX** rolls, whether they try to free their own bonds or help another investigator. This roll may be pushed, with the consequence of failure being attracting the servants' attention.

Any servants in the next room can hear everything the investigators say if louder than a whisper. They will intervene if they hear anything suspicious. A successful **Stealth** roll will allow investigators (once free of their bonds) to move across the room to the door without being heard. The door leads to the main room of the hut where the servants stand guard.

Ultimately, how it plays out from here is down to the Keeper. Some points to bear in mind are what the time was when the investigators entered the hut and how long they have till sundown—given the time needed to break free. Then there is the matter of Turner and his gang in the next room. If the prisoners are found to have broken free, they won't have any hesitation using force to subdue them. If they break free into the daylight, it's down to Carl and the survey team to stop them, as Turner and his men won't pursue in daylight. Escaping from the site will result in a hunt to the death, as the undead servants can't run the risk of the investigators escaping when they are so close to completing their goal.

If the investigators don't manage to break free they are taken down to the lake when night falls to be converted to undying servants; see **The Lake** (see page 358).

A More Cautious Approach

Wise investigators may watch the site for a while and get a better idea of what is going on. Over the course of the remaining day, they will see the undead servants (all except Turner and his men—they wait till dark in the hut) walking purposefully around the site, carrying tools and ropes to the pit. From within the pit they can hear the sound of working and, by sunset, the servants will have built an elaborate pulley system above the pit that snakes from the site to edge of the nearby lake. Soon after, as night falls, the workers, assisted by Turner and his crew, begin to operate the pulley, using the truck to pull out a pale blue-colored crystal. It almost seems as if there is a source of light shining deep within the crystal.

If the investigators don't intervene, the workers will drag the crystal to the lake and call forth Gla'aki, who rises from the waters, grasps the crystal and begins to drain the power from it. The crystal shines with a bright blue light (as seen the previous night, after the explosion) that becomes painful to watch after a few seconds. With a flash, the light finally dies and Gla'aki thrashes in the water. With a bellowing roar, it sinks slowly beneath the waves and the undead servants return to the dig site, full of pleasure for having fulfilled the dreams of their god. Investigators witnessing this should make appropriate **Sanity** rolls for seeing Gla'aki.

They will collect their prisoners and head to the lake to convert them before they join their god in the depths of the black waters.

The investigators could wait until nightfall (although most likely being unaware of the fact that darkness does not impede the undead servants) and the distraction of the undead workers with the crystal, to free the prisoners.

Likewise, there are plenty of tools, including dynamite, lying about the site. If the investigators can destroy the pulley and/or smash the crystal (it can be reduced to smaller pieces, but never destroyed) then they will also prevent or delay Gla'aki's attempts to retrieve it and drain the power from it. Killing the undead workers would also undermine Gla'aki's ability to act.

Should the investigators leave and go for help, upon their return, they find the whole site blown apart by the remainder of the dynamite. The huts are burnt down, the lake is still, and only a pattern of shambling footsteps in the mud (going below the water level) remain.

Conclusions

If its undead servants were successful, Gla'aki has taken one small step towards freedom. Many crystal shards are left around the world for it to drain before it can finally be free again. It's a long road, but one that has been made a little shorter.

If the investigators were aware that the prisoners were being held on the site but were unable to save them, they each suffer 1/1D6 Sanity loss.

If Jane Strong is rescued and Gla'aki thwarted, each investigator that fulfills his or her motivation (if motivation handouts were given out at the start of the game) receives a 1D6 SAN reward.

If the prisoners were saved, the investigators gain 1D6 Sanity points, in addition to the reward money. They are local celebrities and receive glowing write-ups in the Bennington Banner.

A Note on Lethality

This scenario, and in particular the final confrontation, is designed for a group of investigators new to *Call of Cthulhu*. As such, the lethality is relatively low.

However, for those Keepers who wish to up the ante, consider giving the servants of Gla'aki some Civil War period weaponry. Having deserted from the Union army, they may not have left unarmed. As the rifle in Turner's cabin suggests, they might well have some other guns elsewhere that work. As such, this can turn into a firefight between the servants and the investigators.

Non-Player Characters

Where groups of non-player characters are listed, the same values may be used for each of them, however the Keeper may vary the statistics as they wish.

Joseph Turner and his gang, *Undead Servants*

Turner and his gang arrived here in 1865, avoiding conscription into the Union army. They were converted to servants of Gla'aki and have been here ever since. They are more monster than human now.

The Turner gang consists of Turner plus four others; August, Jacob, Vincent and Louis. Use the entries given for servants of Gla'aki in **Chapter 14: Monsters, Beasts and Alien Gods**.

The servants have weaknesses and can be destroyed. If exposed to sunlight, Turner and his gang should have one penalty applied to all their actions per hour of exposure. Only spending time spent in the blue stone caskets can alleviate the spread of the green decay. After three hours of constant sunlight their bodies disintegrate forever.

Turner has been especially blessed by Gla'aki and is a little more powerful than the average Servant.

JOSEPH TURNER, *Favored undead servant of Gla'aki*

STR 70 CON 120 SIZ 80 DEX 55 INT 65
APP 0 POW 75 EDU 0 SAN 0 HP 20

Damage bonus: +1D4
Build: 1
Magic Points: 15
Move: 7
Attacks per round: 1

Fighting attacks: Turner has the usual range of unarmed attacks open to humanoids and is armed with a knife.

Fighting (Brawl) 50% (25/10) damage 1D3 + damage bonus or Knife (damage 1D6 + 1 + damage bonus)

Dodge 15% (7/3)

Spells: Dominate, Wither Limb, Create Barrier of Naach-Tith (if Turner is desperate he may take refuge somewhere, perhaps with the crystal, and use this spell to keep the investigators at bay).

Skills: Stealth 55%

Sanity Loss: 1/1D8 sanity points to see Turner.

AUGUST, JACOB, VINCENT & LOUIS, *Turner's gang, Servants of Gla'aki*

They appear as horribly decayed humans. For convenience, use the standard values for a Servant of Gla'aki (see **Chapter 14: Monsters, Beasts and Alien Gods**) or you may wish to draw up unique values for each. Keepers looking to increase the lethality of the servants presented are encouraged to increase the Gang's CON and DEX levels.

Each is armed with a knife or similar tool.

Sanity Loss: 1/1D8 sanity points to see August, Jacob, Louis and Vincent.

Strong's Survey Team, *Servants of Gla'aki*

Carl, James, Dean and Richard have recently been made into undead servants of Gla'aki. They still appear human. Use the standard values for a Servant of Gla'aki (see **Chapter 14: Monsters, Beasts and Alien Gods**) or you may wish to draw up unique values for each.

Each is armed with a knife or similar tool.

Sanity Loss: None to see these seemingly human servants, though if inspected more closely 1/1D8.

SIDNEY HARRIS & EUGENE CLAYTON, *kidnappers on the run*

While identical stats are listed for both, the Keeper should personalize these two through the way they are portrayed.

STR 70 CON 65 SIZ 65 DEX 62 INT 50
APP 50 POW 50 EDU 55 SAN 48 HP 13

Damage bonus: +1D4
Build: 1
Move: 8

Fighting (Brawl) 40% (20/8) damage 1D3 + damage bonus
Dodge 31% (15/6)
Harris is armed with a shotgun:
Firearms (Shotgun) 50% (25/10) Damage 4D6 / 2D6 / 1D6
Clayton is armed with a rifle:
Firearms (.30-06 Bolt-action Rifle) 40% (20/8) Damage 2D6+4
Skills: Stealth 35%, Intimidate 50%

LUCAS STRONG, *Water Board Director*

STR 65 CON 75 SIZ 75 DEX 65 INT 90
APP 70 POW 80 EDU 75 SAN 80 HP 15

Damage bonus: +1D4
Build: 1
Move: 7

Fighting (Brawl) 25% (12/5) damage 1D3 + damage bonus
Dodge 32% (16/6)
Skills: Psychology 40%, Charm 70%, Persuade 60%, Credit Rating 80.

JANE STRONG, *kidnap victim, age 16*

STR 50 CON 75 SIZ 45 DEX 70 INT 80
APP 70 POW 65 EDU 65 SAN 64 HP 12

Damage bonus: none.
Build: 0
Move: 9

Fighting (Brawl) 25% (12/5) damage 1D3 + damage bonus
Dodge 35% (17/7)
Skills: Charm 60%, Stealth 50%

ALISTAIR LAWSON & BRIAN HALL, *fathers teaching their sons to hunt*

While identical stats are listed for both the hunters, the Keeper should personalize these two through the way they are portrayed.

STR 50 CON 60 SIZ 65 DEX 65 INT 65
APP 60 POW 70 EDU 70 SAN 70 HP 12

Damage bonus: +1D4
Build: 1
Move: 8

Fighting (Brawl) 25% (12/5) damage 1D3 + damage bonus
Firearms (.30-06 Bolt-action Rifle) 35% (17/7) Damage 2D6+4
Skills: Stealth 40%

GEORGE LAWSON (14) & ARTHUR HALL (12), *sons learning to hunt*

While identical stats are listed for both the Keeper should personalize these two through the way they are portrayed.

STR 35 CON 60 SIZ 40 DEX 75 INT 70
APP 60 POW 55 EDU 50 SAN 55 HP 10

Damage bonus: -1
Build: –1
Move: 8

Fighting (Brawl) 25% (12/5) damage 1D3 + damage bonus
Firearms (.30-06 Bolt-action Rifle) 25% (12/5) Damage 2D6+4
Dodge 40% (20/8)

Skills: Stealth 55%.

GLA'AKI, *GREAT OLD ONE*

Refer to the entry in **Chapter 14: Monsters, Beasts, and Alien Gods** on page 319.

Dream Call Handouts

A Restless Night

Your sleep is far from restful. You toss and turn from side to side, bombarded throughout the hours of darkness by images that you barely recall when you awake. Maybe it's the previous day's trek through the forest that's influencing this. All you remember are the dark trees surrounding you, the sickly, yellowing leaves falling to the ground. You feel a terrible foreboding. Something is out there. Watching. Waiting…

You wake feeling exhausted. It's as if you didn't sleep at all. You suffer one penalty die on any CON rolls throughout the next day until you sleep again.

A Cabin in Darkness

Yellow leaves fall slowly from the thick roof of branches above. Blades of sunlight stab through the darkness. Ahead of you stands a dilapidated log cabin. The door swings slowly open and figures emerge. They advance slowly with purpose. You want to turn and run, but you can't take your eyes from them. Your muscles strain as your brain cries out for your limbs to work—you are powerless!

The figures wear strange clothes… You hear the first one, a man's voice, as he comes closer. "Come with us. Join us in His service. Embrace your new destiny and bask in his eternal glory." Its face is lifeless, pale and unblinking. A dark green smear of corruption spreads down from an empty eye socket. It grins and its skin cracks.

You wake in terror.

[Make a Sanity roll for 1/1D6 SAN loss]

A Path Through the Forest

The forest extends all around you. The path cuts and snakes its way between the trees, carpeted by freshly fallen yellowed leaves that have begun to dry and wither as if a sickness infests them. You're walking slowly down the path in silence. Nothing moves but you. There is no wind. There is no sound. Everything is dead. You feel something calling you from further down the path, just out of sight. There's a clearing up ahead; yellow light reflects off something… Could it be water? There's a snap of a twig behind you and as you turn to look, a sharp pain sinks into your chest as something plunges into you.

You wake with a gasp and a splutter.

The Thing in the Lake

You stand on the shore of a stagnant lake. Black, stinking water lies before you, while the pale moon above reflects off of its oily surface. An unhealthy yellow glow shines through the wooded tree line surrounding the lake. You can feel their presence behind you, blocking your retreat. You've stood there for hours and now you know the time is finally at hand. Strange light pulses from beneath the water. Tendrils rise slowly from the surface, writhing and twisting in the cold night air. At their ends, lids open and blink, revealing inhuman eyes that look into your soul. An array of metallic spikes begins to thrust upwards as something huge rises to greet the night. Like polished metal, it glistens in the moonlight. The spines writhe and flex. You feel a sickening stab as something plunges into your chest…

You wake screaming.

[Make a Sanity roll for 1D3/1D10 SAN loss]

Crimson Letters

Introduction

This is an open-ended scenario set in the environs of Arkham. The adventure begins focused on events transpiring at the ill-starred Miskatonic University and involves the pursuit of a set of valuable and dangerous missing papers following an unexplained death. The scenario is at its heart a murder mystery, but one where the true culprit is not of this earth and the facts of the case are shrouded by strange events, greed and obsession. The scenario takes place in October, some time in the 1920s, during the Prohibition era.

While this could be used as an introduction to the Mythos for the investigators, it is perhaps better suited as part of the opening stages of a larger campaign, after the investigators have come together as a group and begun to earn a reputation in certain circles. It also has enough openings and opportunities for Keepers to add plot threads, encounters, and factions of their own to exploit later, as well as provide the investigators with potential friends and contacts (should they succeed) to aid them in the future.

The events of this scenario are triggered by the unexpected death of Professor Charles Leiter, an academic at Miskatonic University, in strange circumstances that have the possibility of opening up the University to charges of misappropriation and theft, and a potential scandal it can ill-afford. One of the administrators at the university, Dean Bryce Fallon, will engage the investigators with the task of looking into the untimely demise of Charles Leiter, and in particular the recovery of certain valuable papers which were in Leiter's care and are now missing, preferably before their legal owners become aware of the loss.

The scenario is intended for two to five investigators. It will prove helpful if at least one of the investigators has an antiquarian or academic background, although this is not vital. Good social skills will also be of help, as will a willingness to engage with the non-player characters.

This scenario is non-linear and requires some decisions and preparation by the Keeper before play. While this scenario can be played in one session if condensed, it may prove more rewarding if played over several sessions.

Keeper's Information

Charles Leiter, a young up-and-coming professor at Miskatonic University, was not all that he appeared. A specialist in colonial history, as well as something of a socialite and charmer, unbeknownst to his fellows in the stolid halls of the university he was also living a double life as a profligate and a gambler—a life he was funding through forgery and theft. Artifacts of America's colonial past and revolutionary era hold considerable value to private collectors and Leiter has spent the last few years using his access to the university's collection, and the private collections of those his academic credentials have allowed him to borrow from, to supply him with the means to support his vice. Generally he has been clever while doing this, forging letters and documents and, where he can, selling them on as the genuine article (while insisting to his secret clientele that he has swapped a fake for the original.) However, for all Leiter's craft and guile, he did not bargain that there are certain dangers in old and forgotten books and papers—dangers that can transcend time and doom those that seek such knowledge.

Around four months ago, Leiter was called in to help the Miskatonic University in the assessment of the papers of the late Joshua Hobbhouse by his estate. Hobbhouse was a recluse who died an octogenarian bachelor and had lived in a rambling colonial house on the outskirts of the town, the last direct descendant of a line going back to the founding of the town centuries before. His house has proved to be a treasure trove of diaries, historical documents, pictures, and artifacts that span the history of New England.

Inventoried first by the legal firm assigned by the Cobb family (a well-to-do Providence clan who are distant relatives by marriage and the fortunate inheritors of Hobbhouse estate), the papers were passed onto the Miskatonic for more professional assessment of their worth and significance, with the understanding that this trust may be repaid ultimately with the eventual investiture of a collection or the donation of certain papers. This has represented quite a coup as the promised prestige it would bring is of significant value to the university.

Leiter lobbied heavily for the assessment of the papers to come to him. Not surprisingly, he had pressing ulterior motives for securing the work, as his money was running out and some less than pleasant creditors had been threatening to take matters of repayment into their own hands. The papers quickly proved a godsend in this regard—or so he thought—for among them he discovered a bound sheaf of previously unknown correspondence and evidentiary materials from the Arkham Witch Trials of the 1690s—worth a small fortune to the right buyer. Leiter believed the dusty old documents dealt with nothing more than an outlandish period of hysteria and superstition in New England's history; however he couldn't have been more wrong and was to pay for his mistake with his life.

As soon as he could lay his hands on the *Witch Trial Papers*, Leiter put the word out to potential secret buyers and with the help of his long-time accomplice—a failed ex-student and fine artist named Cecil Hunter—set about trying to forge the more complex portion of the papers. This proved to be the start of his problems as the reception to his offer among his contacts was almost universally poor, except for solicitations from would-be clients he hadn't bargained for and whose reputations frightened him. Leiter found himself at the center of a bidding war between several clients. His home was broken into and ransacked, and he became convinced that he was being followed. Little did Leiter know, by the separation of the papers and the attempt to copy them, the forces slumbering in the ink would be unleashed.

Subject to a sudden spate of horrific nightmares, and convinced his life was in danger, he became determined to be rid of the problem as soon as possible. Leiter hit upon the plan of selling duplicates to several parties at once, and so assigned Hunter the task of swiftly forging several sets of complicated diagrams that formed part of the papers—despite Hunter's own increasing misgivings. Shortly afterwards, Cecil Hunter went mad and the rest of the papers went missing.

Leiter, his life spiraling out of control, hounded and pursued now by individuals he could no longer even hope to appease, made hurried arrangements to skip town with whatever wealth he could muster, leaving the name and career he had built behind him. On the evening of the 23rd September, Leiter returned to his faculty office in the Miskatonic University to retrieve what items of value he could. Leiter's last act was a somewhat noble one. When possessed by the Horror, rather than do its bidding (and knowing his end was nigh), he forced himself to look fixedly into a mirror; his soul was burnt out and he died behind his own locked door sometime after midnight. His body, frozen in a paroxysm of terror, was discovered the next day. The cause of death has since been officially recorded as sudden heart failure, however dark rumors already circulate on campus that that is far from the whole of the truth.

A cursory investigation by the Faculty Head, Dean Fallon, has uncovered disquieting evidence of the hidden life Leiter was leading (although Fallon has barely scratched the surface), and the absence of the *Witch Trial Papers*. A scandal and perhaps criminal (or at least civil) proceedings against the University by the papers' owners is imminent if answers

Menaces, Hidden, and Otherwise

This scenario possesses several dangers for the investigators, both mortal and otherworldly. It is up to the Keeper, and in no small part the actions of the investigators, just what dangers will be confronted and when. Keepers should not give players who "bull in a china shop" their way through the investigation an easy time of it—the less subtle and incautious the investigators are, the more danger they may place themselves in.

The Mob: The most mundane of these are Leiter's creditors, specifically a pair of gangster heavies sent to make good on Leiter's debts any way they can. Until they see a body, they aren't going to quit; after all this wouldn't be the first person to have feigned death in order to run out on a debt.

The Suspects: Even though Charles Leiter didn't know and wouldn't have believed what he had in his hands, there exist those who may well have done and who have secrets of their own. Perhaps a student with an axe to grind or a dealer in stolen art and antiquities with the darkest of appetites—the **Dramatis Personae** section offers a number of potential individuals who might not take kindly to the investigators asking questions and poking around in their affairs—regardless of whether they actually have the *Witch Trial Papers* themselves. Such individuals may be easily provoked into humiliating, blackmailing or attacking the investigators if they feel threatened with exposure.

Bound in Blood and Ink: Caught in very fabric of the *Arkham Witch Trial Papers*, something otherworldly and utterly inimical to life has slumbered for centuries—mere moments to its alien perceptions. In the papers' separation and the forger's clumsy attempts to replicate the broken geometry of the image that imprisoned it, the creature's bindings are slowly unraveling and it is slowly sliding into the world, with increasing solidity and power. Those who have come into physical contact with the Papers are at risk as the Horror hunts them down and possesses them, using them as vessels through which it causes mayhem and death.

The Ticking Bomb: Though the investigators will not at first be aware of it, a countdown is in operation and, if it is allowed to reach zero, there will be blood. Simply returning the papers is not enough and those who do not deal with the Horror bound within will be in for an unpleasant surprise later, as the monster kills the Dean and then anyone else who has touched the papers—including the investigators!

cannot be gathered quickly, however Fallon himself cannot be seen to be involved. Thus the investigators are called upon, but they are far from the only ones interested in these particular letters, and the forces bound within the papers themselves are getting restless.

So where are the papers and who has them? That's for the Keeper to decide.

Scenario Format

The course of this scenario is determined by the investigator's actions (and therefore the player's decisions). Facts and clues lie around the affairs of the dead man and those who knew him, and it's up to the investigators which lines of enquiry to pursue. Importantly, no single clue or its discovery is vital to the scenario's outcome; it is instead rather the tapestry of what the investigators do and what they discover that will lead to the scenario's conclusion for good or ill. Beyond this loose framework, there is—if the Keeper wishes to use it—the optional factor of a deadline involved, as something has been unleashed from the *Witch Trial Papers*; the same thing that killed Leiter in his locked office at the Miskatonic University, a thing that now wishes to be free and, unless stopped, might cause considerable havoc and murder in its passing. See **Manifestations of Horror** on page 379 for more details on this.

Most of the key facts and secrets of this mystery are to be found not in locked drawers or hidden rooms, but in the minds and desires of the people surrounding the death of Charles Leiter. Rather than a list of locations and encounters, the "meat" of this adventure is a detailed dramatis personae—a cast of characters, whose secrets and motivations the Keeper should become familiar with, and most importantly, decide who is the culprit.

Investigators will need to extract information from the various non-player characters (NPCs) and so will need to employ communication skills (Fast Talk, Persuade, Charm, Intimidate, as well as Psychology). Keepers are recommended to revisit both the various skill descriptions and the section on **Charm, Fast Talk, Intimidate, and Persuade skills: Difficulty Levels** (see page 93). Wherever possible, try to encourage the players to

Timeline of Past Events Leading up to the Adventure

Present year: 192—

February: Joshua Hobbhouse, last of his line, dies a recluse in his manse outside of Arkham.

April: The Hobbhouse estate passes into the hands of the Cobb family of Providence.

June: The Cobb family enters into an agreement with the Miskatonic University to assay and collate the Hobbhouse papers and library. Professor Charles Leiter successfully lobbies for control of the project at the History Faculty.

Late August: Leiter, in need of money after a disastrous gambling trip to Atlantic City, spreads the word through his underworld connections of the sale of the *Arkham Witch Trial Papers*.

Early September: Leiter starts to receive interest in what he is offering, but not from his usual contacts; vast sums are offered by some, threats by others.

September 5th: Leiter passes the *Arkham Witch Trial Papers* to Cecil Hunter so that he can begin creating forgeries.

September 9th: Leiter first believes he is being followed.

September 11th: Leiter's cottage is broken into and ransacked (by Flinders) while he is at work.

September 12th: Leiter updates his cottage's security by changing the locks and adding bolts to doors and windows.

September 16th: Cecil Hunter, Leiter's artist/forger, goes mad while trying to copy the Papers.

September 17th: Leiter has Hunter committed to Arkham Sanitarium. Leiter, on returning to Hunter's residence to collect the original *Arkham Witch Trial Papers* discovers they are missing—mysteriously stolen (the Keeper decides who has stolen the papers).

September 18th: Leiter narrowly avoids death when falling tiles from a faculty building roof miss him by inches (see **Signs of Passage**).

September 23rd: Leiter makes up his mind to flee and goes to his office late at night to destroy any incriminating papers and take anything portable of value. The Horror manifests and attacks him behind closed doors and he is horrifically slain.

September 24th: Leiter's body is found by one of his grad-students, Emilia Court. Suspicious circumstances quickly come to light, however the police are fobbed-off by Dean Fallon. The *Arkham Witch Trial Papers* are discovered to be missing. A death certificate for "massive and sudden heart failure" is written out by Doctor John Wheatcroft, a physician at the Miskatonic's Medical School, who takes charge of Leiter's corpse.

October 1st: With increasingly terse enquiries being made by the Cobb family, strange sorts making inquiries about the dead man, and rumors of foul play abroad on campus, Dean Fallon seeks outside help. The investigators are called in—the scenario begins.

Future Events: October (various dates as the Keeper desires)–in an increasingly violent series of manifestations, the Horror begins to hunt down anybody who has had close contact with the papers, the frequency of the manifestations increasing rapidly.

roleplay through their conversations with the different characters, as this will be far more fun than simply rolling dice.

Each of the main NPCs has been given roleplaying hooks. The hooks provide you with possible ways to engage the NPC with the investigators and to complicate the investigator's lives.

Finally, the information presented is intended first and foremost as a skeleton for the Keeper to flesh out as desired, adding more detail as he or she wishes—all to make the best use of the scenario for their own game and to suit their own tastes and that of the players.

Expansion Sources

Keepers may find the **Map of Arkham** (see page 428) useful in determining locations of the various non-player characters who live outside of Miskatonic University. In addition, the Chaosium publications *H.P. Lovecraft's Arkham*, and *Miskatonic University* would be useful for Keepers wishing to add further depth to the adventure. However, neither of these *Call of Cthulhu* source books is essential for the running of this scenario.

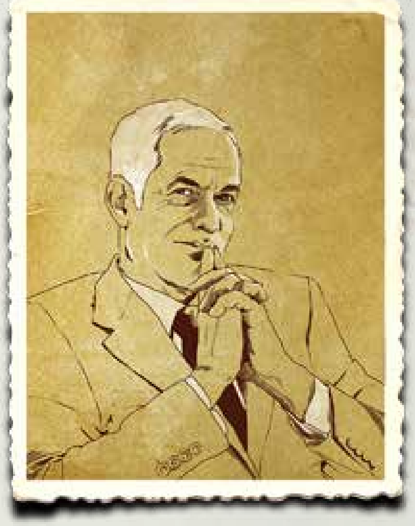
Dramatis Personae

The following is a list of the principal characters the investigators may encounter, along with descriptions, their relationship to Leiter, and their role in the scenario. Game statistics for each can be found in the **Appendix** at the end of the scenario.

Each of the potential culprits is initially described as an innocent party (with regard to the *Arkham Witch Trial Papers*), followed by an entry explaining their role if chosen as the culprit. Once the Keeper has chosen a culprit, it may be necessary to rework the rest of the entry for that individual, making alterations to the character as required.

Bryce Fallon, Dean of Administration at the Miskatonic University

One of the senior administrative officers of the University, Fallon is a charming, immaculately turned-out man in his early fifties to whom middle age has been kind, and who exudes the kind of even temperament and calm authority much sought after in the likes of clergymen and country doctors. He has a pleasant manner and certain thoughtfulness of speech that successfully hides the full extent of both his intelligence and ambition. An able administrator with a talent for recalling names and faces, his calling has always been within the University's management rather than pure academia (with mathematics being his somewhat indifferent former specialty). His interest in the missing papers is purely political—the preservation of the reputation of the Miskatonic University is his primary goal. Short of direct implication in murder and bloodletting, he will quite happily go along with (or at the very least turn a blind eye to) just about anything that will see the matter of the *Witch Trial Papers* "dealt with satisfactorily."



Bryce Fallon

Relationship to Leiter: Fallon knew Leiter professionally but not personally outside of work. He knew him to be competent and ambitious, and more than a little bit oily. He will greet any revelations about Leiter's personal life with distain but not surprise, and is keen for Leiter's career at the MU to be quietly forgotten.

Facts and Clues

- Fallon will apprise the investigators of the mysterious death (he has no idea of the cause other than "violent seizure.")
- Fallon has no knowledge of the true danger or value of the papers, nor of Leiter's connection to Cecil Hunter. If asked, he can confirm Hunter's prior career as an art student at MU and his dismissal for moral turpitude.
- Fallon can provide the investigators with keys to Leiter's office and home, as well as contact with any relevant members of the Faculty.
- He will discuss the involvement of both Harland Roach and Emilia Court.
- While he knows a little about Leiter's gambling, he knows nothing about Leiter's forgery business.

Roleplaying hooks

- Fallon is increasingly anxious to secure the papers before trouble escalates further between the Cobb family and the university (this may happen when one of the Cobb family dies).

- He insists on being systematic; evidence must be catalogued, evaluated, and retained (including Leiter's corpse) until the matter is closed.
- Later, failing the return of the papers, Fallon will seek to shift the blame to another NPC (or even the investigators), desperate to preserve his own reputation.

Keeper's Notes: Fallon is far from any stereotype of a bumbling academic, despite what others may assume, nor is he naïve. He spent a short stint in the army in his youth and has for many years dealt with "unfortunate" matters for the Miskatonic University with tact and discretion—ranging from student suicides to the mundane and occasionally less than mundane failings of faculty members. Although he has no great personal knowledge of the Mythos or those that have truck with it, he is quietly informed by his own experiences that sometimes things far from the normal run of existence gather around Arkham and its university.

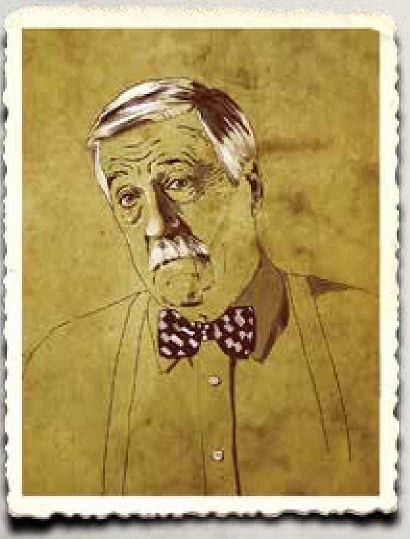
Fallon will want regular private updates on how matters are progressing from the investigators. The Dean can act as a conduit for information from the Keeper as needed.

If the *Witch Trial Papers* are handed to him early in the scenario by particularly adroit investigators, the Horror will be drawn to him, although its first manifestation will be merely terrifying rather than fatal. He will appeal immediately to the investigators to help him if they can, although whether they can save him is another matter!

Beyond this scenario: Depending on the investigators' personal dealings with Fallon, should he survive, he can make for a useful contact in the future and a potential source of both information and employment.

Doctor John Wheatcroft, Physician, Tutor and Sometime Coroner

Wheatcroft is an elderly, watery-eyed, and walrus-mustached man somewhere the wrong side of sixty, with too much skin and not enough flesh, having lost considerable weight since having a mild heart attack some ten years ago. Formerly an assistant coroner in Boston, Wheatcroft retired to a part-time teaching position at the Miskatonic University where he had attained his medical degree in his youth. He is a dull, prosaic and unimaginative man, who is nevertheless a diligent and knowledgeable medical examiner.



Dr. John Wheatcroft

He is loyal to Fallon and the Faculty, and given the state of Leiter's remains, he was more than ready to issue a death certificate for "massive and sudden heart failure," rather than expose the strangeness of the death and any scandal that might ensue. Although, as conventional a soul as he is, this mild cover-up is weighing heavily on his conscience.

Facts and Clues

- Wheatcroft both pronounced Leiter dead and took charge of the body (which is still in his possession in the Medical School facilities) and has performed a private autopsy at the behest of Dean Fallon. If one of the investigators convinces Wheatcroft of their own medical training, have Wheatcroft involve the investigator in the autopsy rather than having conducted it already.
- Wheatcroft knew Leiter while alive only as a face passed occasionally in a corridor or glimpsed at a university ceremony—a fact he is now heartily glad of.

Roleplaying hooks

- The doctor is anxious to get a promise from the investigators that they will not tell anyone about the true state of Leiter's corpse, let alone show it to anyone!
- He wants to be rid of the body as soon as possible (as its presence is distressing him); surely the investigators can help.
- He denies any belief in the supernatural (while constantly looking over his shoulder). He seeks reassurance and company.

Keeper's Notes: Wheatcroft will be reluctant to talk at first, mainly out of guilt for his part in the cover up; however, if the investigators impress him with tact and competency (displaying medical or police procedural knowledge, for example), he will become more helpful and be glad to transfer responsibility in this matter to them.

Emilia Court, Postgraduate Student

An intense and studious young woman, whose dress and restrained manner downplay her good looks. Emilia Court is a postgraduate student who was tasked to assist Leiter in the cataloguing and research on the Hobbhouse papers. She had a cool dislike of Leiter but loved the work and applied herself to it with something approaching fervor. For Leiter's part, once he realized she was immune to his charms, he realized her value professionally and was content to treat her with all the attention and care he might accord a useful adding machine—being careful to conceal any impropriety from her, though not entirely successfully.

Facts and Clues

- Court found Leiter's body after she called a custodian with a passkey when she couldn't get in to do her assigned work. The memory is a harrowing one for her. Leiter was inside the locked office: dead on the floor behind his desk, papers and money strewn about him.

The Body in Question

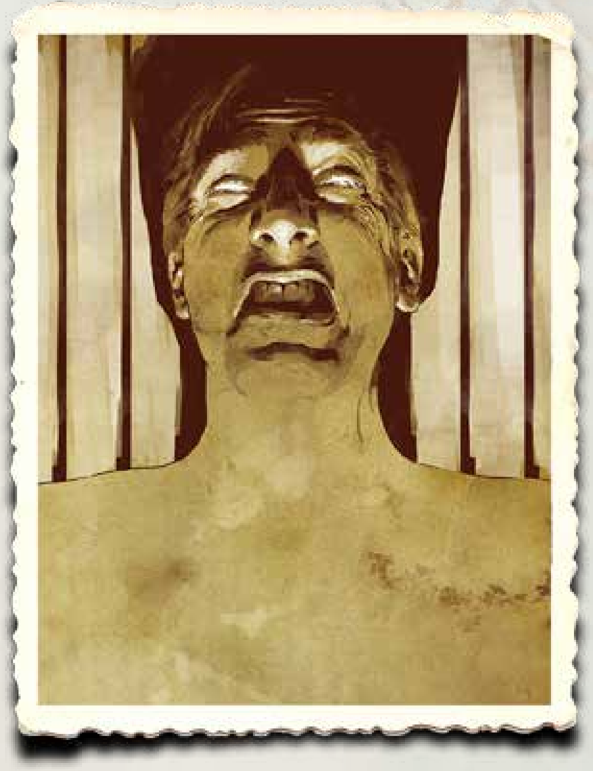
The body of Professor Charles Leiter lies in the bowels of the Miskatonic University Medical School in locked cold storage, and will remain so until Dean Fallon has it quietly and decently cremated. The already-issued death certificate states "massive and sudden heart failure," which is no lie, but doesn't exactly cover the whole of the truth.

Leiter's face is a screaming visage of horror, frozen in agony and terror at the moment of death. His eyes are swollen, whitish-grey masses of colorless, clotted, tissue. Viewing the body requires a **Sanity** roll (0/1D4). Simply being around the body (even covered up) has an unaccountably unnerving effect, putting anybody nearby on edge and giving them the feeling of being watched. Ask for **Listen** rolls to hear a seeming presence in the adjoining (empty) room (a Sign of Passage); such events are affecting the Doctor's sanity.

The Horror may manifest through Leiter's corpse (see **Signs of Passage**), raising it up as a zombie to cause mayhem. This should not happen during the investigators' first visit, but could happen later if the investigators return with the mobsters or Lucy Stone. Alternatively the investigators may get a call when the thing breaks out of the school in the dead of night.

Autopsy Results: The basic results as found by Wheatcroft are that Leiter suffered a massive heart attack causing almost instantaneous death. In addition, the body suffered violent muscular spasms and, by some means, severe thermal damage of the optic tissues, akin to the effects of boiling the vitreous matter, cause unknown. Simultaneous organ failure occurred all over the body and even his gut flora are dead, which is slowing the rate of decomposition. None of this is in any way normal or explicable by any outside cause.

- Court serves witness to the legitimate side of Leiter's double life, his relationship with the faculty, and the prestige of the Hobbhouse documents.
- She knows of the rivalry and disagreements between Leiter and Roach.
- She knows that Anthony Flinders was an unwelcome visitor, who begrudged her position as Leiter's assistant.
- She can also testify to Leiter's increasingly erratic behavior in early September, which bordered on the paranoid.



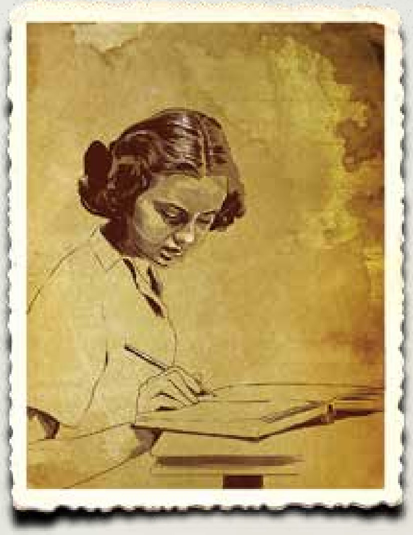
Professor Leiter's Corpse

- Attempts to bring Court round to assist the investigators may best be attempted with intelligence and wit. She is strongly disinclined and resistant to glib flattery, manifested in her skills through her high Psychology score (55%), thus investigators will find the difficulty level for Charm rolls begins at Hard. She may reveal that she saw a receipt for a change of locks at Leiter's apartment (see the **Timeline**) on his desk. She has known for some time, through overheard telephone conversations, that Leiter has a close woman friend who boards at an apartment near Hibb's Roadhouse in Arkham, where—Court guesses—she waitresses and whose first name is Lucy, but knows no more than this.

Roleplaying hooks

- Court is keen to prove her worth in the eyes of the investigators; how can she help?
- She is seeking to discredit Flinders and Roach, and will likely place the blame on them.

Keeper's Notes: There's more than meets the eye to Emilia Court. She is actually independently wealthy from old Providence stock, a fact she has kept hidden from everybody around her, preferring to make her way by merit and force of will into a field disinclined to her for both her relative youth and gender; her ultimate goal being awarded a professorship. These facts can be found out by some diligent digging around if the investigators grow suspicious of Court. Regarded as something of a cold fish by her peers, she is fiercely intelligent and regards the theft of the *Witch Trial Papers* as a travesty that must be rectified. Court is also a good option for a player to take over should an investigator fatality be suffered during the scenario! (As long as she's not the culprit of course.)



Emilia Court

If chosen as the Culprit: Court makes for an interesting if outwardly unlikely suspect. If the Keeper chooses her for the culprit she hides a far darker heart than any around her guess. Perhaps she plotted the theft of the *Witch Trial Papers* to safeguard them after her independent discovery of Leiter's forgery ring, or perhaps she knew the particular significance of the papers and their otherworldly nature and so plotted Leiter's death to obtain them. If this is the case she will have stalked Cecil Hunter in his apartment, willfully condemning him to the horrors they contained, unleashing the nightmare from the papers. She is, as stated, from old Providence money, and who is to say that the Courts are not close kin to the Curwens, the Marshes or even that once their name was Mason. If you decide this is the case, you should rework her character as a witch, giving her a Cthulhu Mythos skill and spells. Alternatively perhaps a wizard (one of her ancestors) has used the Consume Likeness or Mind Exchange spell and stolen her identity so that he can get hold of the papers.

Old Providence Stock

Keepers wishing to explore and utilize Emilia Court's possible forbears would be advised to read the following H.P. Lovecraft stories:

The Thing on the Doorstep–for Asenath Waite

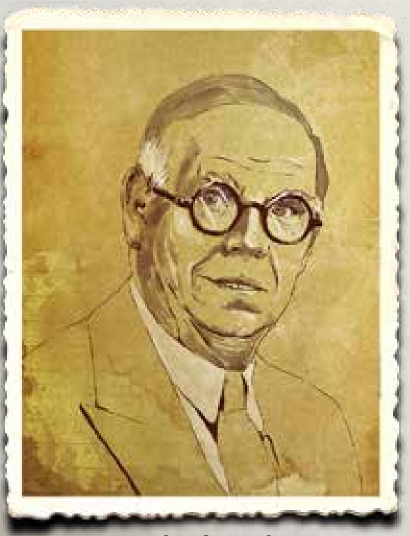
The Dreams in the Witch House–for Keziah Mason.

The Case of Charles Dexter Ward–for Jospeh Curwen.

The Shadow Over Innsmouth–for the Marsh family.

Harland Roach, Rival Academic to the Dead Man

Roach is a paunchy, sweaty man with thick bottle-bottom spectacles and thinning, oiled hair he interferes with whenever nervous or agitated, which is often. He looks permanently rumpled and disheveled in unkempt tweeds and shirts whose collars look wringing wet half the time—this coupled with a tendency to look at women and children as if they were a strange form of inexplicable pond life, and a voice with a grating nasal whine—offer the explanation as to why despite his superior erudition and an enviable list of published works, he lost out to Leiter time and again.



Harland Roach

It was with some regret that Fallon turned to Roach to sort through Leiter's papers after his death. Roach intended to use the opportunity to steal the papers for himself, but instead uncovered the fact that the *Witch Trial Papers* are missing.

Facts and Clues

- Roach has made a survey of Leiter's papers and went to Leiter's cottage with the Dean and one of the university's handymen to gather up any more papers. While there, Roach uncovered first-hand evidence of past forgeries, as well as books and materials taken from the university without authority. Divided between thwarting Fallon and besmirching Leiter, Roach was unsure of what to do. He informed Fallon about Leiter's gambling but kept evidence of forgeries to himself (hoping to profit from it somehow later).
- Roach knows the historical (and monetary) value of what is missing, but none of its true dangers.
- Roach has not seen the body and appears to believe the "heart attack" story without suspicion.
- He is a firm non-believer in the supernatural.
- Roach has already been through the papers at Leiter's cottage near the campus once and has seen several things of note that he disregarded as irrelevant (see **Leiter's Cottage**).

Roleplaying hooks

- Roach is seeking to enhance his position with the university and may consider Fallon a potential barrier (after all, Fallon passed Roach over in favor of Leiter to handle the Hobbhouse papers). Roach will do whatever he can to discredit Fallon, perhaps seeking the investigators' help to do so.
- He will seek to besmirch Leiter's name and reputation however possible.

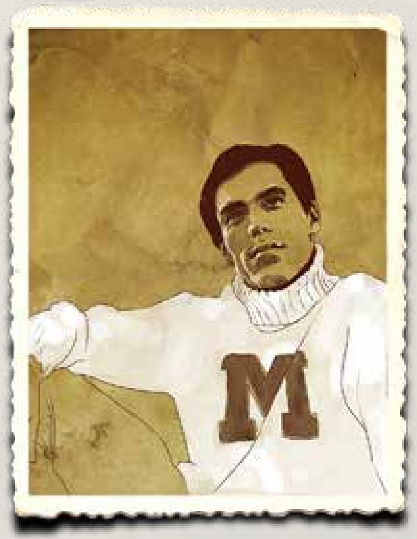
Keeper's Notes: Roach is overeager to be of service to the University of which he is currently among its least favored faculty members, hoping finally for tenure as a reward for his part in this business. He is quietly terrified of Dean Fallon, which keeps him in line, but is malign and ambitious in a small-hearted way and he can't stop himself from gloating over Leiter's death.

Roach is also insufferably curious about the matter now its scandalous dimensions have become known to him, and if he believes there lies some advantage to doing so, may try to tag along with the investigators or dog their tracks—possibly attempting to steal the papers (if he does not possess them) or blackmail the investigators (if he is able) in order to obtain the papers so that he can save the day himself.

If chosen as the culprit: Roach makes for a logical suspect in the papers' theft—Leiter repeatedly usurped him and their rivalry was well known in the university, as was the open scorn Leiter had for him. Worse, Leiter was everything Roach is not—charming, urbane, and successful with women. Discrediting Leiter either before or after his death, whether by stealing the papers as a premeditated theft or even as an act of opportunity postmortem, is not beyond Roach in the slightest. Roach has (unknowingly) placed himself in the utmost danger. Well aware that if his guilt comes to light, his life and career are both effectively over, he will never admit to taking the papers nor give them up voluntarily without the most extreme coercion.

Anthony Flinders, Misguided Undergraduate with an Unhealthy Obsession

A handsome, if dourly dressed undergraduate, looking every inch one of the Miskatonic University's more well-heeled students in bearing and manner. Behind Anthony Flinders' clipped, upstate New York diction and well-bred air is the mind of a fanatic, and a misguided one. Anthony Flinders is a history student, one that tried repeatedly and unsuccessfully to attach himself to Professor Leiter's team and the categorizing of the Hobbhouse Papers, and who was repeatedly rebuffed. His interests, so claimed were purely in the pursuit of his proposed thesis, which focuses on the Arkham Witch Trials, and the refusal on Leiter's part was an instance of the man, while being a criminal and forger, being a good judge of character. Enquiries about Flinders on campus will reveal somebody who superficially fits in and a student with an unremarkable academic record who takes part in the life of the university at least in a cursory fashion. However, detailed questioning will reveal no close friends anybody can point to, coupled with a certain underlying unease about him from those who have spent extended time with the man.



Anthony Flinders

Anthony Flinders is not merely focusing his historical studies on the witch trials, he is obsessed with them and worse, secretly he is a true believer—a self-made Satanist, a cult of one whose creed is mangled from a dozen biblical and historical sources, but one who is woefully, suicidally ignorant of the truth.

Facts and Clues

- Flinders knows relatively little about the true course of events but possesses an obsessive's knowledge about the Arkham Witch Trials, the legend of Keziah Mason, and Arkham folklore. He believes the *Witch Trial Papers* contain "true magical formulae" that will enable him to make a Faustian pact, but will not divulge this fact unless under extreme duress.
- In the lead-up to Leiter's death, he intermittently followed and observed the professor and may be aware of Leiter's growing paranoia and one or more of Leiter's contacts, such as Lucy Stone, Cecil Hunter, or Abner Wick, but will not give up this information willingly.
- He broke into Leiter's house on September the 11th in search of the papers. On failing to find them, he made do with stealing some minor personal possessions.

Roleplaying hooks

- Enthusiastic to secure the papers for his own private purposes.
- Will "help" the investigators—whether they want him to or not.
- Full of crazy ideas, which he will try to present as plausible theories to the investigators, such as, "Fallon has stolen the *Witch Trial Papers* for profit," "Fallon and Roach are lovers and conduct black magic rituals," "Court is a witch who killed Leiter and has the papers."

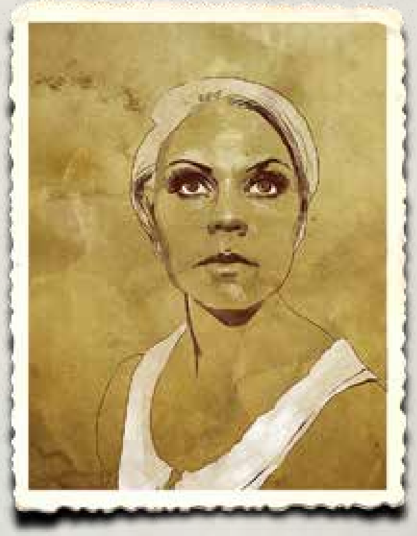
Keeper's Notes: Flinders can serve a number of purposes, not least as antagonist and spoiling factor. A borderline psychotic and certainly delusional, he's perfectly willing to use violence to achieve his aims, so long as he believes he can get away with it or the reward outweighs the risk. If snubbed, he will balk at open attack for fear of being overpowered or arrested. Stalking and attacking an isolated investigator, arson of lodgings, and faking a hit and run accident in an automobile are all within his capabilities. He is after the *Witch Trial Papers*, and will act against the investigators if he believes this is in his interest; staging break ins, following the investigators, attacking witnesses, and generally making a menace of himself. He will seek to steal hair or nail clippings for use in curses. He is a malevolent, petty soul who craves power and dominion over others.

If chosen as the culprit: If the Keeper has chosen Flinders to be guilty of the theft then he will have followed Leiter to Hunter's apartment, waited until night and then broken in, finding the now insane Hunter and taking the *Witch Trial Papers* for himself. He now has a tiger by the tail—strange events are beginning to happen around him and his doom draws nigh (see **Manifestations** on page 379). Nightly he tries to discern the hidden truths concealed within the papers, however he is near paralyzed in fear of what is recorded in the manuscripts and that his fate will be the same as Leiter's. The Devil will not answer him, but sooner or later, something else will.

Lucy Stone, Grieving Paramour

Stone is a good-looking, well-made young woman in her mid-twenties, a peroxide blonde with a sway to her walk that turns heads. Despite the bloom of youth, Stone has already graduated from the school of hard knocks and has few illusions about the world, having been a child of the Bowery in New York, and having variously been a waitress, cigarette girl, maid, and artist's model in a half-dozen towns and cities meandering north from her birthplace. If asked why she left the big city behind, she'll smile and say knowingly, "In the big city, there's a knockout on every corner, but a little glamor can get you places in a small town."

She hooked up with Leiter earlier in the spring while waitressing at a speakeasy called Hibb's Roadhouse on the edge of Arkham. He was handsome and clever and not afraid to lay down some cash on a girl, which was all right by her. While her head told her she was no more than a passing thing to him, her heart played a different tune, and she fell for him more than a little. She never let this show, rightly guessing he'd drop her like a hot iron if he knew. This was the reason that when, as she will put it, "Things got twisted up," she hung around and didn't skip town straight away and still hasn't. She wants to pay her last respects to Leiter and doesn't understand why she is not allowed to see the body; after all he died of a heart attack, right?


Lucy Stone

Facts and Clues

- Stone serves as a witness to the other side of Charles Leiter's life. As Leiter liked to show off in private, she knows the outline of his book racket, although she paid little notice to many of the details.
- She knows that as well as a forger and dealer in rare books (the "no questions asked" kind), Leiter was also a gambler who liked to play at being a high roller—he'd taken her twice to Atlantic City, in June and August of this year. She knew that the August trip had occasioned him losing big and he left owing money to people it was unwise to get tangled up with. When the opportunity presents itself, she'll break into Leiter's cottage in search of hidden loot (she knows his secret hiding place).
- If asked about any of Leiter's contacts used in his racket, she will mention that she knew he used an artist to help copy documents—a student of some kind that had been kicked out of MU a few years back—but doesn't know a name. More solidly, she still has the business card (including shop address) of a local antique dealer who was a regular buyer—a man called Abner Wick. If asked about him, she will offer that she had met him "once or twice socially," and that he seemed to her "a real old-fashioned gentleman, but you know, I doubt I was his type."
- She can attest to Leiter's rising paranoia, instability and desire to skip town in his final weeks.
- If asked if she herself felt in danger, she will mention a "creepy little college boy" she's seen hanging around the neighborhood both before Leiter's death and once or twice since (this is Anthony Flinders). Observant investigators (**Psychology** roll) may notice she's hiding something more, even if they have already managed to win her over. To draw further information from her requires a **Charm**, **Intimidate**, or **Persuade** roll (note that Charm and Intimidate will be more difficult since she has 50%+ in both skill) and reveals that she has already been questioned about Leiter's death by two gangsters from the Atlantic City mob, who are interested in whether or not Leiter is in fact dead or if he has faked his death to avoid paying his debts—the sudden and mysterious nature of the death and the lack of a funeral has made their boss suspicious. While the questions stopped short of actual violence, the gangsters left her in no doubt as to the consequences of lying to them, as well as instructions to keep them informed if anything suspicious regarding Leiter showed up, "If she wanted to remain healthy." Unless the investigators persuade her to tell them this, she'll be calling the gangsters at Atlantic City as soon as they are gone.

Roleplaying hooks

- Stone will take whatever she can get—"A girl's got to live!"
- Thinks she can twist every man (including male investigators) around her little finger.
- She loved Leiter and wants to pay her final respects to his body.
- She's frightened by the visit from the mobsters and wants to get the hidden cash from Leiter's cottage; however if she sees another opportunity for money

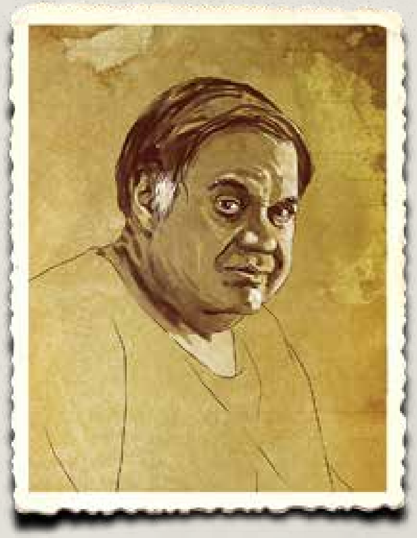
to enable her to flee and start again in a new city she will seize it.

Keeper's Notes: Stone is ruled by her emotions as much as her head, and as such is more likely to help the investigators if she thinks they are trying to solve the mystery of Leiter's death, something she is hungry for facts about. She's also susceptible to good old-fashioned bribery for her assistance, particularly if the investigators give her enough money to flee town.

The Late Lucy Stone? Stone is in a precarious position; she doesn't know it, but she's the last living and sane witness to Charles Leiter's activities. Therefore she's a likely candidate for death during the course of the scenario, perhaps because of the investigators' actions or the lack of them. There are several parties who want what she knows and who are quite willing to dispose of her so she cannot tell anybody else her secrets, real or imagined—including Anthony Flinders and Abner Wick. She could also fall foul of the Atlantic City mob if they think she's hiding something from them, and last but no means least, the Prisoner of the Pages may have her marked for death as well. If this latter doom is the case, make sure to have this foreshadowed appropriately (see **Manifestations** on page 379).

Abner Wick, Antiques Dealer and Degenerate

Wick is a large, fleshy and somewhat effete man, somewhere in his late-forties, who gives the impression of once having had a powerful physique now undone by years of indulgent living and excess. He has a slight sour odor, masked for the main part by his heavy use of cologne, and an underlying sickliness to his pallor that suggests some morbidity of the flesh, illness, or addiction afflicting the man. Wick, despite any unseemly physical affects, is a disarmingly calm, assured and cultured figure who displays effortless manners to all and a gentility of a kind rarely found in the rush of the 1920's modern age. He will describe himself modestly as a "gentlemen of some small private means who dabbles in antiques and beautiful old books," and keeps a small antiques shop, called Unconsidered Trifles, in a side-street in the better quarter of Arkham's commercial district. Like Wick himself, the shop has a reasonable reputation in the trade and any investigators with antiquarian interests who hail from Arkham may well have visited it before, although are unlikely to have met Wick himself as he leaves the day-to-day business of the shop to the hired help. So, at least, goes his public façade.



Abner Wick

Facts and Clues

- Abner Wick conducted business with Charles Leiter on several occasions, both as a dealer and private collector of rare books and manuscripts.
- He was part of a bidding war for the *Witch Trial Papers*, which had already reached several thousand dollars and threatened to go much higher.
- Wick desired the papers for himself, however they had soon gone beyond his own price range, although he kept on as an agent for "several other interested parties, with deeper pockets," whose identities he will not disclose and if pressed will simply brand as "foreign."
- Wick felt betrayed by Leiter, assuming he had come to an arrangement with a buyer other than himself.
- Wick will acknowledge that there are "dangerous forces in the world and beyond it, not given men to know," and fears, from what he has heard since Charles Leiter's death, that such forces gather around the papers. If asked to elaborate he will merely point to the history of tragedy that surrounds the Hobbhouse family and recent events, adding that any danger is likely to emanate "from the things old Hobbhouse seized at the trial," rather than anything else.
- He is still interested in "acquiring" the papers and will offer a price of several thousand dollars for the acquisition of the originals, "No questions asked."

Roleplaying hooks

- Wick likes to be in charge. He will try to use the investigators as his pawns.
- He wants the papers; can the investigators help?
- He is keen to know all about Leiter's death and the whereabouts of the body (perhaps for a tasty treat).

Keeper's Notes: Abner Wick is a man of many secrets, masks and lies, and depending on the chosen role the Keeper has determined for him, some or all of these may be revealed to the investigators over the course of the game. Wick possesses knowledge of the Mythos and so could provide singular insight into the death of Charles Leiter and its true causes—although he will much prefer to talk of such matters as, "dark possibilities" rather than in factual terms.

The Lies of Abner Wick: Abner Wick's first mask of deception—that of gentleman antiquarian—is easily dispelled through his connection to Charles Leiter, which may be discovered either by studying Leiter's notes or through conversations with Lucy Stone. This will reveal Wick to be a long-time client and go-between for Leiter's forgery and thefts, although as a customer rather than co-conspirator, and one Leiter was keen to keep on his side.

The second mask that may be uncovered is that of Wick's degeneracy and just how deep his corruption lies. Further investigation into Wick's criminal connections, which range from Arkham to Maine, Boston, and Providence, will reveal a reputed dope-fiend (and maybe worse), a dealer in stolen goods (specifically antiques), and known fence with a reputation for being able to lay his hands on big money for the right items. He is also known for being a man fatal to cross.

The third mask, and one the investigators are unlikely to see behind, is that of humanity. Abner Wick is a cannibal and murderer, whose contaminated blood carries the stain of the jackals of the earth. Once a changeling child, whose mother bore him in the lightless depths of the ghoul-burrowed passages in the charnel depths beneath the city of Boston nearly a hundred years ago, he was a hybrid-bastard, fostered upon a wealthy family whose own babe was devoured in darkness. His transformation from human to fully-fledged ghoul has been slow and long. His long-established taste for fresh human flesh, particularly that of the young, is slowly degenerating into a taste for rotten carrion—a sure sign he will (within a decade or so) pass below into the darkness. Until then he will serve as he has served in the past, as a go-between between the world above and the shadows below: a procurer of flesh and treasures, and a dealer in the spoils of the dead to humankind, who are so easily bought-off with baubles and trash.

Hector & Carla: Despite his power, Wick prefers any dirty work done at a remove by underlings bound to him by tainted blood, only doing his own killing when far from the public eye or possible discovery. The profiles for two of his minions, Hector and Carla Fademan, a pair of local siblings whose ghoul-taint is somewhat further along than Wick's own (and who also lack their master's considerable intelligence and charm), are provided in the NPC section. They serve as workers, kidnappers, thieves, and murderers as required.

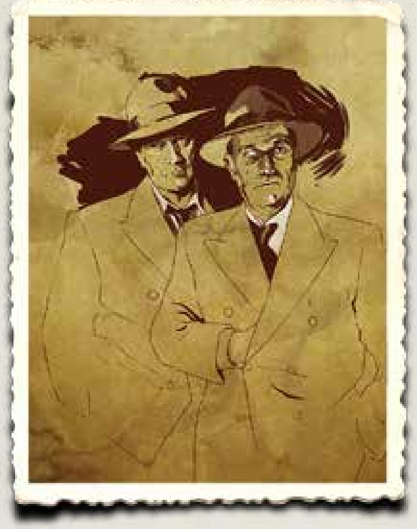
If Wick believes the investigators are worthy of his attention, he will have Hector and Carla follow and observe them to learn the direction of their enquiries, or if he suspects the investigators now have the papers he may send Hector and Carla to retrieve them.

Beyond this Scenario: Depending on the investigators' personal dealings with Wick, he can make for a very useful contact in the future and a potential source of both information and employment, albeit a hugely dangerous and corrupting one.

If chosen as the Culprit: If Wick is the Keeper's chosen culprit then his desire for the *Witch Trial Papers* was great enough for him to simply do away with the pretense of the bidding war and have them taken directly from the forger Cecil Hunter in the night by his less-than-human servants (which may have had more than a small part in Hunter's final breakdown). If he feels the investigators suspect him, he will use Hector and Carla to throw the investigators off the scent, perhaps using them to draw attention to a different suspect, or he will send his minions to attack and kill the meddlesome investigators. He knows full well the dangers of the horror Leiter and Hunter have inadvertently all but set loose and will be in preparations for a ritual to appease and bind the entity to his will—a ritual destined to be performed either in the bowels of his shop or perhaps in the ruined Hobbhouse Manse if the Keeper prefers. The ritual will require some victims to feed the entity's desire for destruction and suitable candidates will likely include anyone with ties to the affair, be they Lucy Stone, a luckless interloper like Anthony Flinders or the investigators themselves.

Oaks and Shaunassy, the Atlantic City Hoods

These two are cut from the same cloth—broad, solid, and grim, with ill-fitting grey suits and wide-brimmed fedoras pulled low to shade their features. One is older and talks, the other is younger and remains silent; aside from this there is little between them. They are, in the parlance of the rackets, "yellowjackets, not torpedoes," which is to say leg-breakers and debt collectors—not assassins, but they are not above killing if threatened or ordered to do so. They are in Arkham because Charles Leiter owed a great deal of money to their bosses in Atlantic City and Leiter's "death" was more than suspicious enough to make them believe something isn't on the level about it. They are correct about a cover-up but completely in error as to why. They start on their hunt a few days before the investigators and so far their inquiries have included poking around Arkham's seedier side and shaking down their one decent lead, Lucy Stone. They have her under observation, both personally (now and then) and through informants at the speakeasy where she works, and they will take a close interest in anybody who takes an interest in her—like the investigators.



Oaks and Shaunassy

Facts and Clues

- The Atlantic City hoods are largely ignorant of the truth; they think Leiter's alive and are looking for him. Anything short of showing them Leiter's body stands little chance of convincing them that he is genuinely dead, and even this they may disbelieve given the poor state of the corpse. They are strongly inclined to disbelieve in Leiter's death, so any rolls to appease them are Extreme .

- They are tasked with the collection of a gambling debt—$11,000 dollars to be precise—and if they discover the *Witch Trial Papers'* existence and worth, the Keeper may decide that they will go after them (knowing that they have value is enough—they will leave the rest to their bosses).

- They will resort to threats and casual violence as a matter of course, but stay shy of public displays that will attract the attention of the law. They will not engage in willful murder unless attacked themselves. They are armed with knuckledusters, straight razors, and heavy-caliber pistols, and will try to isolate a target rather than risk getting outnumbered.

Roleplaying hooks

- Desirous to collect on Leiter's debt.
- Aggressively curious about everything and everyone.
- Will want concrete proof of Leiter's death.

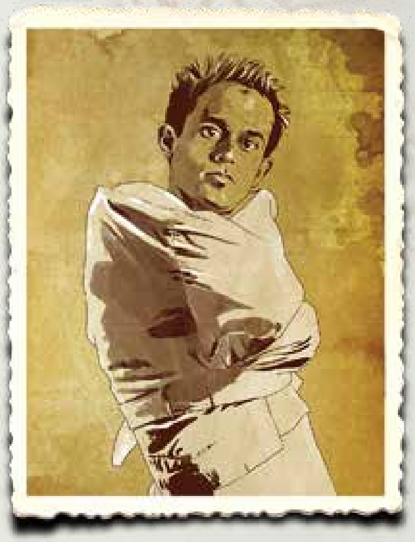
Keeper's Note: These two are a deliberate spoiling factor for the scenario; a rival to the investigators who can either be played as a serious threat or just as a sideline encounter as the Keeper wishes. They can also be used to provide some physical action (*i.e.* a stand-up fight) to your game as well. They can also serve both as unlikely allies for the investigators or as fodder for the real villain (or the Horror from the Pages) if they get too close to the truth.

A good way of introducing the hoods is to have them pay a visit to Leiter's cottage when the investigators are there searching for clues. Depending on the investigators' reactions, the duo may play it cool and simply say that they want Leiter and the money owed, or they may be more direct, saying that all they want is the money and they don't care where it comes from—if they can't find Leiter, the investigators are just as good a source for the cash (being in Leiter's home and inheriting the debt by association). Should the investigators react violently, the duo will not shirk from a fight, however they are more likely to retreat and ambush the investigators at a later stage.

Cecil Hunter, Insane Forger

Hunter is a reedy, thin-faced man in his late-twenties with a freckled face and a shock of reddish-blond hair. When met he will likely be straightjacketed and under observation, phasing in and out of rational thought and morbid mutterings about, "Worms seething in the walls!" and reciting fractured lines of Edgar Allan Poe. He resides currently within the Admissions Ward of the Arkham Sanatorium, his connection to the Witch Trial affair utterly unknown to anybody at the Miskatonic University, having been placed there by Leiter not long before that man's death. Leiter passed himself off as a concerned ex-tutor, claiming to have visited a troubled student to find him a degenerate state, thus leaving him in the doctor's care with the promise of contacting Hunter's family with the news—simply stalling for time on Leiter's part.

Hunter, a bohemian who was expelled from Miskatonic University some four years ago for licentious conduct, has for some time had a profitable secret relationship with Leiter, assisting him in the more artistic aspects of historical forgeries. He lived in a studio apartment above a shabby washhouse in one of Arkham's poorer neighborhoods and held court with a variety of other dissolute types when he was in money; the proceeds of forgery being his sole income. In attempting to unravel and copy the occult text within the *Witch Trial Papers*, he accidentally undid the bindings on the entity imprisoned within them. He was subject to the first major manifestation of the horror and the experience caused a shattering of the artist's sanity. The creature will return again, sooner or later.



Cecil Hunter

Facts and Clues

- Hunter was admitted to Arkham Sanatorium on September 17th, suffering a profound nervous breakdown and is considered as a danger to himself, having partly chewed through the tendons on the backs of his own hands. Since then he has responded well to medication, but remains withdrawn, incoherent, and easily agitated.
- He was admitted by a self-professed former tutor, Professor Charles Leiter, who displayed his credentials and who claimed to have found the young man in this state at his home. Leiter promised to inform the man's family and return, but no family has come forward.
- The Horror may possess Hunter and have him escape.

Roleplaying hooks

- Hunter is anxious to get the papers back so he can complete his work.
- He wants to get out of the sanatorium, by any means.
- He begs for company and is afraid to spend time alone. If he escapes he may seek out the investigators' company if they were sympathetic.

Manifestation: The investigators perhaps hear the voice of the patient in the padded cell next door… Only he killed himself last night and the room was emptied this morning.

Semi-lucid statements triggered by certain words: Hunter is distracted, incoherent, and incapable of conducting a rational conversation—and that's when calm and partly sedated. However, if the investigators talk with him, certain words and phrases they might use will trigger pertinent statements about the recent past, which Hunter's mind can only now approach obliquely. The Keeper should feel free to paraphrase and add to the following examples.

Forgery: "Money, only money, false art, but we all sell our souls in our way."

Witch/Which: "Her, it was her trial, her papers, her name, her symbols, her prisoner, stupid, stupid, stupid. I can hear her laughing. The cries, oh god the cries of the new-borns on her table."

Leiter: “Dead man, dead man, he saw them and they saw him, and off we go… Out–out are the lights–out all! And, over each quivering form, the curtain, a funeral pall, comes down with the rush of a storm. And the angels, all pallid and wan, uprising, unveiling, affirm that the play is the tragedy: "Man, and its hero the Conqueror Worm!”

Investigators succeeding in a Hard **Own Language** roll will identify the last part of this as a direct quote from Edgar Allan Poe.

Sale/buyer: “Oh money, it was all the money with him, no love of art, no real understanding, all dollars and cents. Oh he got offers now though didn’t he, money and money and money (laughs). He was happy at first, so happy, thought he’d hit the big one, we both did, poor old me, keep me in paints and good whiskey and pretty girls eh. But the price kept going up and up and up and up, until we were so scared…right to be scared…the truth…(screams)”

Wick: “No, no, not him, bad man, bad man, eats and eats and eats, you can hear them in his shop! Whispering, plotting, licking and licking, rats, rats in the walls, old dirty earth.”

Lucy: “Sees her, sees her next, pretty, pretty, all worms, worms, poor thing, poor Lucy, Lucy pours, waiting tables waiting tables, waiting…waiting…”

What did you see?/What happened at the Studio?: “You see, oh dear god, what have we done, not out, not all the way out, but soon. Can’t you hear it, smashing at the walls, screaming in the wind? It will be free and then—Oh God—it wasn’t my fault, broken geometry, flaw, flawed copy, in the lines and the angels, you imbecile, don’t you see?”

Further Advice For the Keeper

There is no exact "right" or "wrong" path in *Crimson Letters*, regardless of which NPC has been chosen as the thief of the *Witch Trial Papers*. This being said, however, some approaches and leads will be more effective than others, and clever players, rather than any other factor, can short circuit their way to the truth often faster than a Keeper will predict. This is not an occurrence to be avoided and the Keeper should not be afraid to expand the narrative in any interesting directions the players choose to explore; rounding out the fictional world of the game to accommodate them where needed, but also to subtly bring them back round if they stray too far away from the plot needlessly. This latter activity is always best done within the game than out of it and ideally the players should never guess when it happens and, just as in any game, the Keeper should remember that the clues, encounters, and key events of the scenario are not sealed inviolably in cold print, but should appear where and when the Keeper chooses to locate them.

The Keeper should never be afraid of adverse consequences to the investigators’ actions (up to the point of simply destroying them out of hand of course, which is largely unsatisfactory for everybody in the game!), when they are merited and logical within the story and plot of the scenario. The wrong question in the wrong ear, public displays of force or general heavy-handedness in conducting their business may tip the thief to the investigator’s actions and paint them as a threat to be dealt with, by fair means or foul. This might turn the tables on the player characters, who themselves might then become subject to investigation, pursuit, pressure, and even attack, all of which can make for a richer and more thrilling game.

Pacing and menace are something for the Keeper to focus on and if the investigators rapidly run through the investigation the Keeper should not be afraid to add in extra complications and dangers to slow them down a little: throw in some false leads, have one of the NPCs be out of town for a few days, kill an NPC unexpectedly or put the investigators in unexpected danger! The earlier stages of this scenario are investigative in nature and Keepers wishing to spice things up may create drama and action with a manifestation of the Horror (remember this may occur in locations where the *Witch Trial Papers* have been, and the Horror will be seeking out and possibly possessing anyone who has touched the papers). When events escalate, the police are likely to become involved, leading to further complications for the players. Keepers should remember the Idea roll if the players become stuck.

In desperation the thief might contrive to have the investigators handle the papers, in an attempt to compel others to join the struggle against the Horror.

A successful conclusion of the scenario will be all the more enjoyable if the players have to be creative in their struggle to resolve it—after all, roleplaying games are about the experience of play, not who’s first over the finish line!

Doing the Legwork

The following is a list of other clues, locations and other evidence that can be gleaned from general investigations into Leiter’s prior dealings, living space, and movements, as well as some possible encounters along the way. The Keeper should feel free to add to these or judiciously place the information they offer elsewhere in the path of the investigators as required.

Locations

Leiter’s Cottage

A small, nicely appointed cottage near the campus, one of a number of similar homes owned by the University and rented out to faculty members.

The back door lock has recently been replaced and new bolts added to the doors and windows. The place is in a state of semi-organized chaos; Leiter clearly having been in the process of getting ready to leave. Various (incriminating) papers have been hastily burnt in the fireplace in the lounge—a possible place for clues, such as the burnt remnants of a letter from Arkham Sanitarium, a diary date with Lucy Stone, or proposal of interest from Abner Wick.

Leiter's desk is cluttered with all manner of papers (mostly of little importance), however details of his financial dealings can be uncovered (as Roach has already done). A pocket notebook shows Leiter's accounts, with details of repeated influxes of cash in the thousands of dollars and its rapid removal, the sums involved being far beyond a university professor's means. Travel tickets and receipts for numerous trips to Atlantic City may also be in evidence, as is a receipt for the replacement of the cottage's locks and bolts (dated September 12th).

An unopened letter lies on the doormat from the local sanatorium (which Roach mistook for a circular). This letter is a notice of admission and request to visit regarding the case of one C. Hunter, of whom Professor Leiter has assumed temporary guardianship.

Partial forgeries, along with one thousand dollars in cash, are well hidden in a secret hiding place known only to Leiter and Lucy Stone, requiring either Lucy's help or a **Spot Hidden** roll to locate.

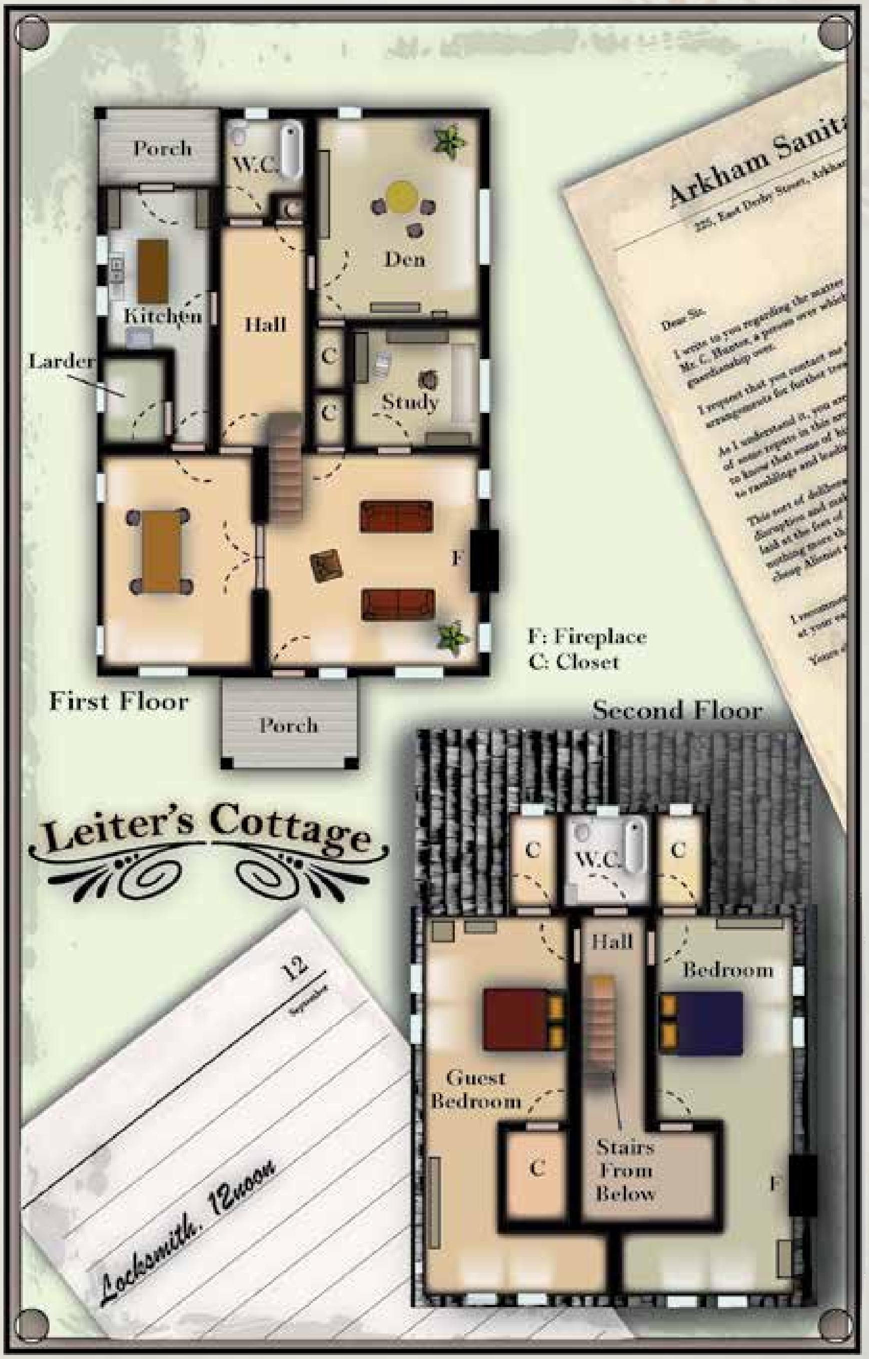
Leiter's Office at the University

Leiter's office on campus is a small affair, with a single desk, some filing cabinets and a fireplace. On the wall is a shattered mirror, which if carefully studied will be found to be partially melted. It was this mirror that Leiter looked into on the night of his death, staring into the abysmal horror that burnt out his soul. Study of the mirror may lead to some unfortunate event; perhaps a part of the monster still lies within the glass (see **Signs of Passage**).

The office is next to a smaller room where Emilia Court undertakes her work as Leiter's assistant and secretary.

An inspection of the office reveals little (Leiter spent at least half of his time working at home—a fact easily verified by Emilia Court). A number of letters and documents appear to have been burnt in the fireplace. If questioned about this, Court will say that this must have happened on the night of Leiter's death. Searching through the filing cabinets reveals that a number of (incriminating) files are missing, presumably burnt in the fireplace (or perhaps taken by Roach).

The Keeper may wish to plant other clues here, such as a matchbook for Hibb's Roadhouse (perhaps written on by Lucy Stone), a piece of art by Cecil Hunter, or perhaps a casino poker chip (fallen down the back of the desk).



Hibb's Roadhouse

A raucous but reasonably upmarket establishment on the edge of Arkham, catering to the illicit drinking needs of the university town. The establishment is split in two: a soft juice and coffee bar (acting as the front for the speakeasy), and a back room where illegal liquor is served. Here can be found Lucy Stone and potentially the Atlantic City hoods or those that will happily take their money to rat out the investigators to them.

The Hobbhouse Manse

The Hobbhouse Manse is a ramshackle late-colonial three-story house set in overgrown grounds, lonely and desolate, about a half-hour's drive from Arkham proper.

The manse represents a continuum with Arkham's dark past within this scenario and may provide an atmospheric side-journey for the investigators, and an avenue by which the Keeper can further stoke tension and a sense of brooding malice behind unfolding events.

It is a mournful and now emptied house, shrouded in dust and utterly hollow with absence, and its approach is a singularly brooding and desolate stretch of countryside woodland that serves to isolate it from the town of Arkham. Investigators who take time to search around the Manse are likely to witness one or more of the Horror's manifestations—see **Signs of Passage**.

Details of the Manse have been left relatively sparse, allowing Keepers to develop its secrets and contents at their discretion, possibly providing hooks to later scenarios.

Unconsidered Trifles

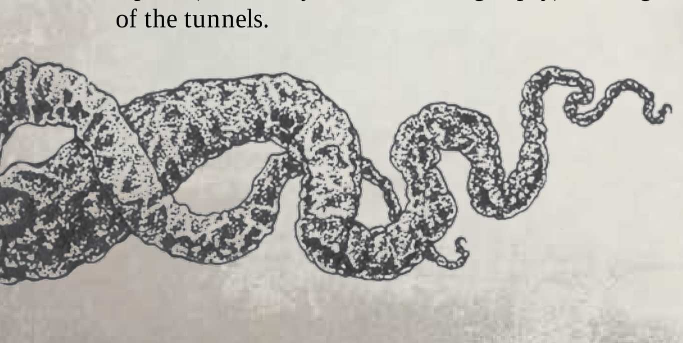
Abner Wick's shop is a respectable and established antiques business, not large but well regarded in the local trade—Wick insures that any goods of traceably dubious origin never see the front of store.

There is an office on the floor above the shop, while at the rear of the store is storeroom and loading yard. In the storeroom is a door that leads down into a copious basement filled with packing cases and a rackety old boiler.

A successful **Spot Hidden** roll in the basement will reveal a partially concealed trapdoor that leads down to a maze-like subbasement filled with old packing cases, chests, busted coffins, and bones—lots of bones, mostly human. Some of the bones have been fashioned into torches, chairs, desks, and similar macabre paraphernalia. At the center and far below street level is a chamber, the center of which is a brick-lined well that drops away to darkness, where the ghouls dwell. Here is a charnel shrine and the effects of the occult and dark lore (if Wick possesses the *Witch Trial Papers*, they will be found here).

The subbasements of the antiques shop are a death trap—at least one and possibly more of Wick's servants are in residence down here at any time and any alarm or the sound of gunfire is likely to bring ghouls from below.

Should Wick's secret be discovered and exposure threatened, the shop will be gutted by fire and the basements collapsed (before any authorities might pry), leaving no trace of the tunnels.



Keeper's Note:

Keepers should always remain responsive to the actions of their players and flexible in their delivery of the written scenario. This may require the Keeper to improvise a new aspect of the scenario or situation on the fly. A short example of actual play is included here to illustrate this. Such unscripted incidents can be the highlight of a game and talked about by all involved for long afterwards.

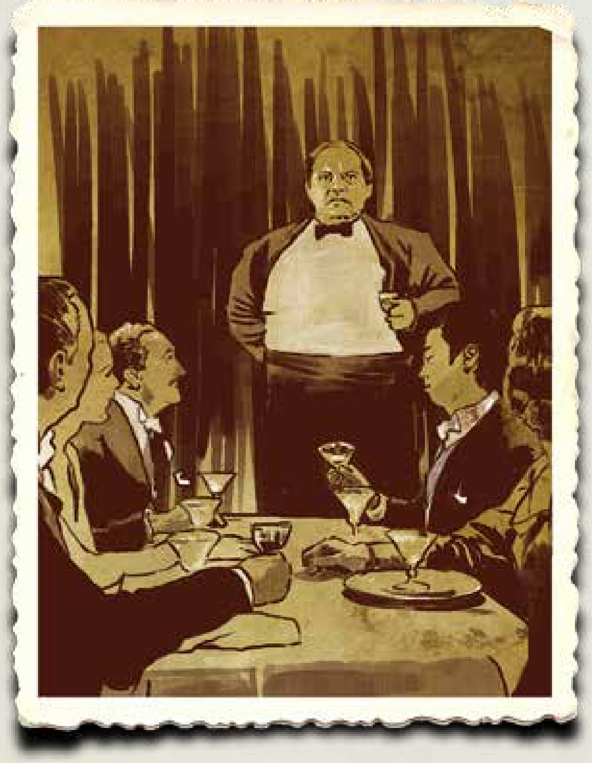
During a playtest, the investigators decided to visit the Hobbhouse Manse late in both the scenario and the gaming session. The Keeper didn't want to diminish the tension that had built up when the players realized the location was a red herring, so he determined it would be the perfect place to introduce Oaks and Shaunassy. After an uneventful search through the house, the investigators emerged to find the Manse's driveway blocked by the gangsters' car. The investigators told the gangsters that Leiter was in the morgue and agreed to ride back with the gangsters to show them, letting Flinders, who had attached himself to them by now, follow with their car. Since this was the third time they had visited the corpse (the first alone and the second with Lucy), Dr. Wheatcroft was getting ready to take an impromptu vacation, but agreed to one last visit, reassured by the number of people who would be accompanying him. Shaunassy pulled out a newspaper clipping of a picture of Lieter receiving an academic award and held it next to the corpse's face so he could make sure it was the same man. The corpse took the opportunity to grab (and break) Shaunassy's wrist, Dr. Wheatcroft failed his Sanity roll and fainted, and a fight ensued!

Other Clues

Visiting the Police

Detective Lt. Bill Somerset is responsible for the Leiter case. He can confirm that Leiter died of a heart attack and that as far as he is concerned, the case is closed. If questioned about the unusual circumstances of the case (the body found in a locked office, the look of terror on Leiter's face, etc.), and presuming they have made a good impression, Somerset will level with the investigators and tell them that he has easier cases to solve and that he has no mind nor time for chasing up freakish ones.

Of course, if the investigators give Somerset a hard time or push him too far, he may take an interest in them, perhaps putting a tail on them or looking into their business dealings to see if there's any trouble he can cause them. Somerset is easy-going most of the time; however, if he feels someone needs teaching a lesson in respect for law, he is not beyond using his extensive resources to make life difficult for them.



A Dinner Party with Mister Wick

A Telegram from the Asylum

A suitable additional clue, should the investigators become stuck (or just to add tension), is for a telegram from the sanatorium to arrive at the university, addressed to Professor Charles Leiter. The telegram, inquiring about matters relating to the care of one Cecil Hunter, will of course be immediately snapped up by Dean Fallon and handed to the investigators to deal with.

An Invitation to Dine with Mister Abner Wick

Once the investigators have gotten their teeth into the affair and pursued a few leads, it will be appropriate for them to receive a formal invitation to dinner at Crawford's Restaurant, the best and most expensive restaurant in Arkham, with Mister Abner Wick, "Antiquarian" as his business card will relate. He plans to ascertain their interest in the matter of the *Witch Trial Papers*, inquire into the death of his business acquaintance and pick their brains (in a non-literal way for the moment) about what is happening.

The Hobbhouse Arkham Witch Trial Papers

The Hobbhouse *Arkham Witch Trial Papers* comprise a leather folio, closed with academic satchel-straps, containing a sheaf of some sixty unbound pages. These collated pages are hand-written documents dating back to the early seventeen-hundreds and comprise a record of personal correspondence between the jurist Caleb Hobbhouse and a number of notable legal and spiritual authorities in colonial New England.

The letters focus upon the 1690s Arkham Witch Trials (in which Hobbhouse had taken part), the witch-panic's causes and nature, and Hobbhouse's fears of the escape of the true instigators of evil from the court's hands. Among the letters are a number of trial extracts, sworn testimonies, and about a dozen closely illustrated pages showing geometric or alchemical formulae, with diagrams purported to be from the possession of the convicted witch and child-killer, Keziah Mason, thought never to have been replicated elsewhere.

Arkham Witch Trial Papers

English, Caleb Hobbhouse, Circa 1707
Sanity loss: 1D6
Cthulhu Mythos: +1/+2 percentiles
Mythos Rating: 9
Study: 6 weeks
Suggested Spells: Call Out the Shambling One (Summon spell—Keeper's choice), Circle of Protection (Warding).

Manifestations of Horror

In the attempt to copy the illustrated formula from the *Witch Trial Papers*, the forger Cecil Hunter partly unraveled the binding that the witch Keziah Mason had placed upon an entity under her thrall, a Horror bound in blood and ink within angles and lines upon the page.

Now partly free, the Horror is hammering at the walls of reality and will soon break through, first into our world, and then back into the unknowable voids from whence it was first drawn. Its attacks on the barriers of reality take the form of a series of manifestations of increasing severity, manifestations in which the Horror itself will appear first as a spectral form that gains power and solidity with each subsequent appearance—the disruptive aftershocks of these breaches will begin to play havoc on the world around it.

The exact nature and frequency of these manifestations is left up to the Keeper, and they should quickly build in severity. Manifestations should occur in some proximity to either the *Witch Trial Papers* themselves or to any who have touched them; a list of individuals which includes: the Cobb family, Leiter's corpse, Emilia Court, Cecil Hunter, Lucy Stone and, of course, whoever the Keeper has selected as the culprit of the theft (see **Signs of Passage**).

Within a short time, the Horror in Ink will break free and those nearby will die in an indescribably horrific manner, the Horror wreaking havoc akin to a sudden tornado before it departs. If this occurs within the bounds of Arkham or the university, the death toll will be considerable.

Signs of Passage

The following are a list of potential manifestations of the Horror and its growing effects. Within a half mile or so of its location the effect will be noticeably pronounced and smart investigators might well use this fact to narrow down their suspects and searches. Keepers are encouraged to create their own manifestations, using the following as guidance.

Anyone who has touched the *Witch Trial Papers* may encounter any or all of the manifestations. The following are listed in a suggested order of occurrence.

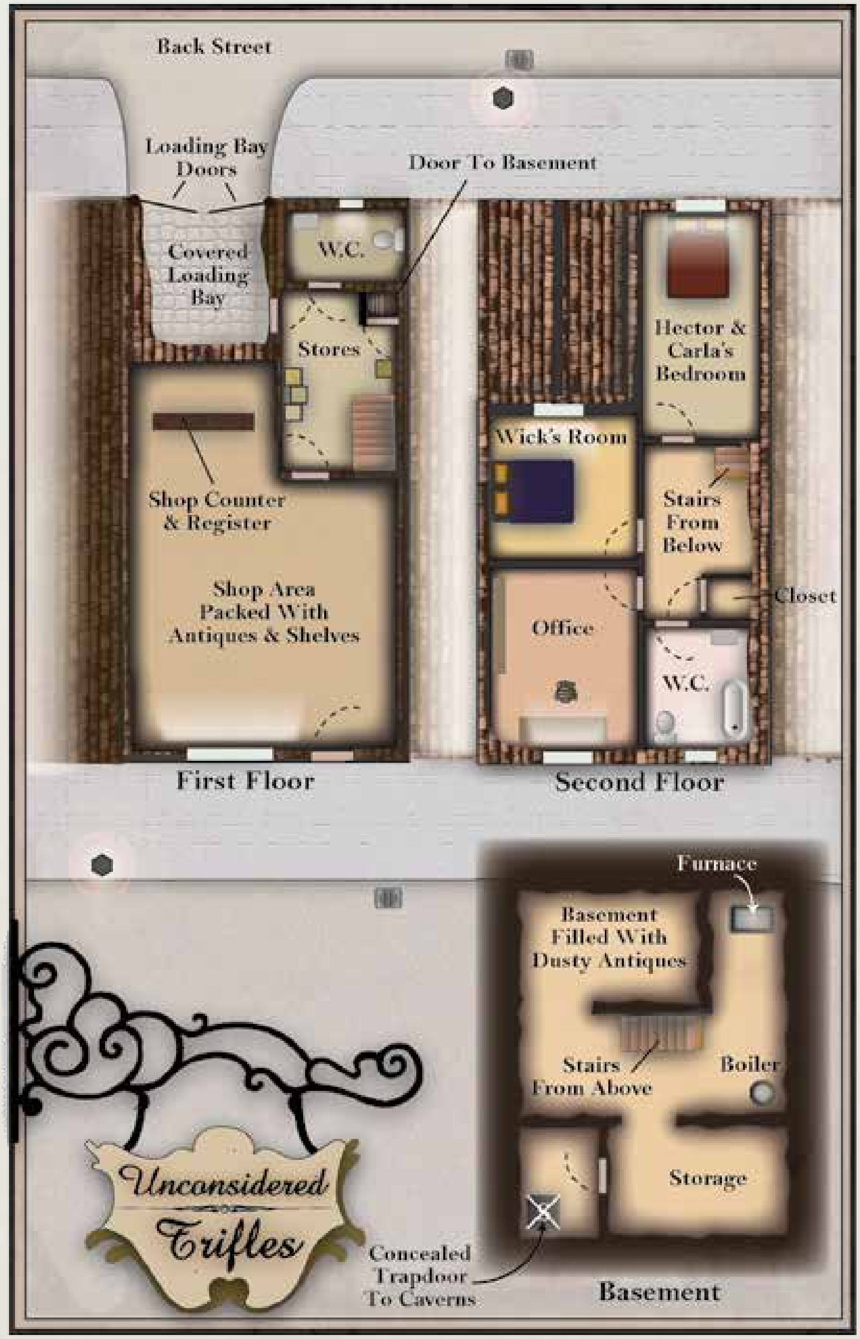
- **The Oncoming Storm:** Radios, batteries, and electrical systems will suffer increasing disruption, fuses blow unexpectedly and cars stall inexplicably. This is accompanied by freak weather—windstorms blow up with oddly puissant force to disappear again in moments, while localized temperature drops cause the breath to fog as if in sudden winter.

- **Witch Fire:** Eerie reddish lights are seen in the distance and may be reported at places of note such as the legendary Witch House of Keziah Mason, the Hobbhouse Manse, Hunter's Studio, Leiter's cottage, or anywhere else deemed appropriate by the Keeper. Witnesses may later complain of illness, fatigue, and headaches, while the lights may be the source of a spate of false fire reports to the authorities.

- **Bumps in the Night:** The Horror will cause disturbances near to those who have touched the papers. A presence will be sensed nearby; someone enters the room, but when you turn there is no one there; footsteps sound in the vacant room above; telephones ring, if answered only whispering voices can be heard.

- **Possession:** Whether dead or alive, those that have touched the papers are open to possession by the Horror. Through the possessed victim, the Horror will use its Soul Burn (in addition to the victim's normal attacks) to attack those nearby. If a corpse is possessed it acts as a **Zombie** (see page 335).

- **Apparition:** The Horror will partly manifest, leaving a trail of madness and death in its wake before its final, full manifestation into reality. Witnessing a partial manifestation calls for a **Sanity** roll (1/1D4 SAN loss).


Back Street
Loading Bay Doors
Door To Basement
Covered Loading Bay
W.C.
Stores
Hector & Carla's Bedroom
Wick's Room
Shop Counter & Register
Stairs From Below
Closet
Shop Area Packed With Antiques & Shelves
Office
W.C.
First Floor
Second Floor
Furnace
Basement Filled With Dusty Antiques
Stairs From Above
Boiler
Storage
Unconsidered Trifles
Concealed Trapdoor To Caverns
Basement

Combating the Horror

There are perhaps three principal means of trying to put an end the Horror before it fully manifests. The first is to take the original illustrated portion of the *Witch Trial Papers*, as well as the half-copies, and put them well away from anywhere they can do direct harm—the efficacy of this is up to the Keeper, as this is akin to sending a bomb away to explode in someone else's yard, and the Horror's visitation is not confined to just a place but also to those that have had prolonged contact with the *Witch Trial Papers*.

The second and perhaps most obvious way is to destroy the illustrated portion of the papers (as this is the only place the danger actually lies). Doing so is also a risky business, as the Horror will immediately manifest in a frenzy, attacking as it unravels into the Æther until it disintegrates, leaving only a bloody, tar-like residue in its wake (a process that will take 1D6 rounds). As a side note, Abner Wick is the only NPC in this scenario able to contain and deal with the Horror successfully, although he will demand ownership of the papers for doing so, and the methods he will use are such that the investigators would prefer to remain ignorant of.

The third possibility is the optional **Spontaneous use of Cthulhu Mythos** skill (see page 180). If the investigators lack the skill, they can gain some points with an Initial Reading of the papers (granted after an evening's study). The goal in using this skill is up to the player, perhaps dispelling the monster from the papers. In desperation the player may seek to push the roll and fail, leading to dire consequences, and a horrific conclusion to the scenario.

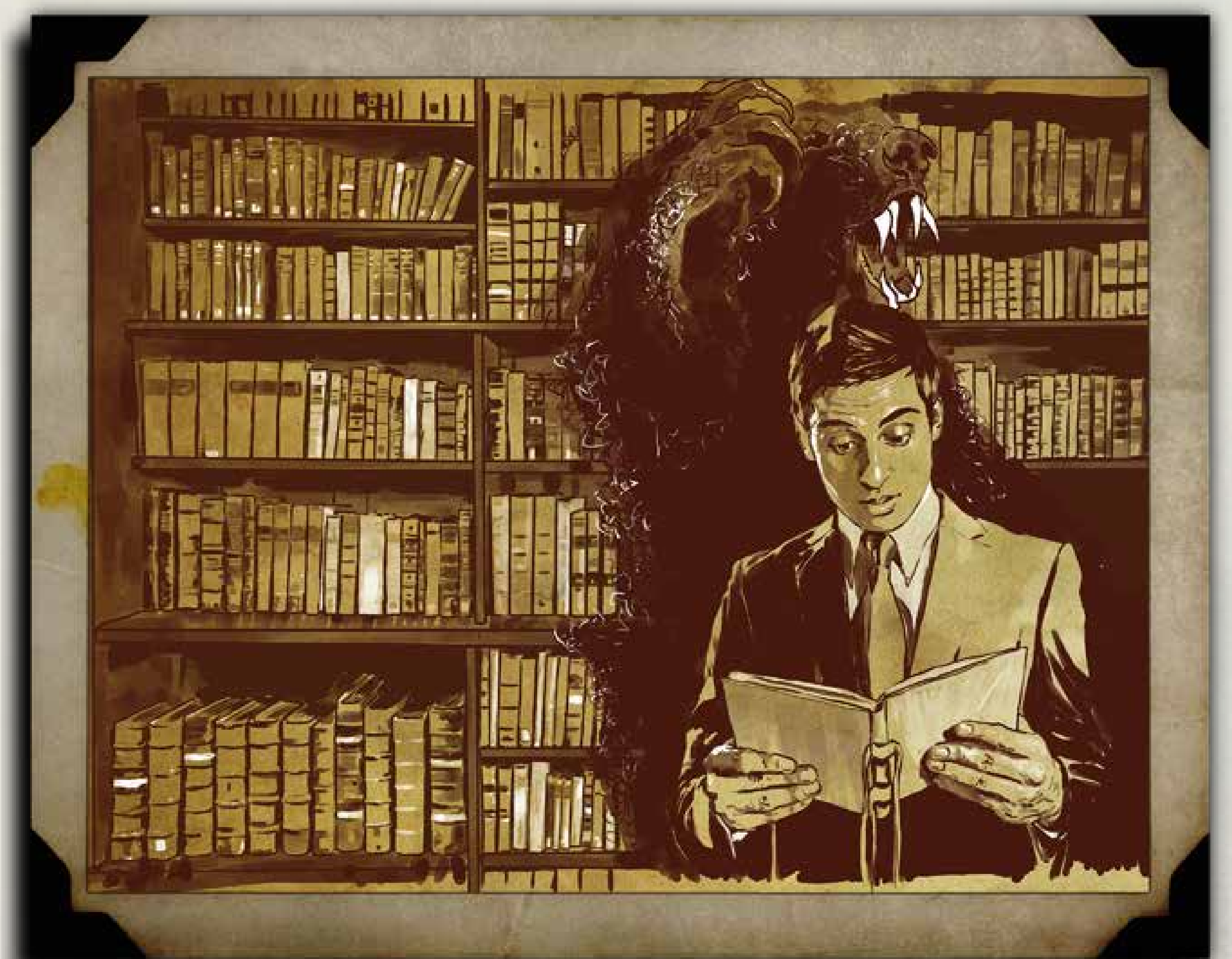
Resolving the Affair

If the investigators successfully find the *Witch Trial Papers* before the Horror's final manifestation, they can choose to deal with the dangerous part themselves and/or hand off the papers to either Dean Fallon or another interested party. Alternatively they may fail at either or both of these goals.

If they succeed in returning the *Witch Trial Papers* in whole or part, or even forgeries, to Dean Fallon, they will gain him as a professional contact of good standing, as well as being financially rewarded to an agreed sum or $250 dollars each. However this will not stop the Horror from manifesting (unless they have somehow neutralized the entity), and, should the Keeper wish, it will hunt down the investigators. Perhaps the investigators may realize things are not at an end when in the following day's newspaper they read the front page to see that Dean Fallon (who has not yet paid them) has been horribly murdered in a brutal and bizarre manner (by the Horror).

If they succeed in battling the Horror and preventing its full, unimpeded manifestation, they should gain +1D6 Sanity points.

If they fail and the Horror manifests somewhere in Arkham, and the death toll is high, they each should make a Sanity roll as they come to terms with their failure to prevent the loss of life (1D3/1D10 SAN loss). If the Horror manifests somewhere beyond Arkham, where the effects are minimized with little loss of life, apply 0/1D4 SAN loss instead.



Manifestation of the Horror in Ink

Once the Dust has Settled

Keepers wishing to continue the story set up in this scenario may wish to consider the following possibilities in devising further adventures for the investigators.

The Other Buyers: Aside from Abner Wick, Leiter was beset with offers for the papers from a range of unsavory people. While such individuals have remained in the shadows during the scenario, they may decide to take an active interest in determining the fate of the papers and Leiter. Perhaps they reach out to the investigators and, in so doing, draw the investigators into another series of mysterious events.

Abner Wick: Dependent on the events in the scenario, Abner Wick's business and personal interests provide a rich source of inspiration for Keepers to explore. Perhaps the investigators uncover his name in the course of another scenario that leads back to Unconsidered Trifles and the hideous caves beneath.

Non-Player Characters

Rather than provide an exhaustive list of skills, only the key ones expected to come up in play are provided. The Keeper should feel free to fill in the blanks.

EMILIA COURT, *Postgraduate Student*

STR 45 CON 75 SIZ 45 DEX 45 INT 75
APP 65 POW 35 EDU 85 SAN 35 HP 12
Damage bonus 0 Build 0 Move 8

Fighting (Brawl) 25% (12/5), damage 1D3

Dodge 20% (10/4)

Armor: None.

Skills: Drive Auto 40%, History 80%, Intimidate 60%, Library Use 50%, Listen 40%, Persuade 50%, Psychology 55%.

BRYCE FALLON, *Faculty Dean*

STR 50 CON 55 SIZ 50 DEX 70 INT 75
APP 60 POW 65 EDU 93 SAN 65 HP 10
Damage bonus 0 Build 0 Move 7

Fighting (Brawl) 30% (15/6), damage 1D3

Fighting (Fencing Foil) 40% (20/8), damage 1D6

Dodge 40% (20/8)

Armor: None.

Skills: Accounting 55%, Credit Rating 70%, Intimidate 70%, Law 30%, Psychology 40%, Science (Mathematics) 70%.

ANTHONY FLINDERS, *Undergraduate*

STR 75 CON 50 SIZ 70 DEX 60 INT 90
APP 80 POW 45 EDU 80 SAN 75 HP 12
Damage bonus +1D4 Build 1 Move 8

Fighting (Brawl) 45% (22/9), damage 1D3 + damage bonus

Dodge 35% (17/7)

Armor: None.

Skills: Archaeology 20%, Disguise 40%, History 50%, Intimidate 75%, Library Use 30%, Occult 40%, Persuade 20%, Psychology 20%, Stealth 40%, Spot Hidden 35%.

CECIL HUNTER, *Forger*

STR 45 CON 50 SIZ 65 DEX 80 INT 90
APP 40 POW 45 EDU 80 SAN 0 HP 11
Damage bonus 0 Build 0 Move 8

Fighting (Brawl) 25% (12/5), damage 1D3 + damage bonus

Dodge 30% (15/6)

Armor: none.

Skills: Art/Craft: (Fine Art) 50%, (Forgery) 75%, Dodge 40%, Occult 30%.

OAKS AND SHAUNASSY, Atlantic City Hoods

Portray these as individuals but use the same characteristics and skills.

STR 75 CON 60 SIZ 80 DEX 70 INT 60
APP 55 POW 60 EDU 50 SAN 60 HP 14
Damage bonus +1D4 Build 1 Move 8

Fighting (Brawl) 60% (30/12), damage 1D3 + damage bonus or Brass Knuckles, damage 1D3 + 1 + damage bonus or Stiletto Knife, damage 1D4 + 2 + damage bonus

Firearms (.32 Auto pistol) 50% (25/10), damage 1D8

Dodge 40% (20/8)

Armor: None.

Skills (between the two of them): Climb 30%, Drive Auto 30%, Intimidate 70%, Listen 30%, Locksmith 40%, Mechanical Repair 45%, Operate Heavy Machinery 40%, Psychology 30%, Stealth 40%, Spot Hidden 40%, Throw 30%.

HARLAND ROACH, *Academic*

STR 45 CON 45 SIZ 80 DEX 85 INT 75
APP 35 POW 30 EDU 96 SAN 85 HP 12
Damage bonus +1D4 Build 1 Move 8

Fighting (Brawl) 35% (17/7), damage 1D3 + damage bonus

Dodge 45% (22/9)

Armor: None.

Skills: Charm 35%, History 85%, Library Use 40%, Listen 60%, Persuade 25%, Psychology 20%, Stealth 50%, Spot Hidden 50%.

LUCY STONE, *Waitress*

STR 40 CON 35 SIZ 60 DEX 70 INT 85
APP 90 POW 65 EDU 65 SAN 65 HP 9
Damage bonus 0 Build 0 Move 8

Fighting (Brawl) 40% (20/8), damage 1D3

Firearms (.22 Auto) 35% (17/7), damage 1D6

Dodge 35% (17/7)

Armor: None.

Skills: Art/Craft: (Dancer) 60%, (Singer) 30%, Charm 70%, Climb 35%, Disguise 40%, First Aid 35%, Intimidate 65%, Listen 45%, Locksmith 30%, Mechanical Repair 20%, Persuade 40%, Sleight of Hand 65%, Stealth 30%.

ABNER WICK, *Half-Ghoul and Collector of Antiquities*

STR 80 CON 85 SIZ 65 DEX 70 INT 85
APP 25 POW 90 EDU 90 SAN 0 HP 15
Damage bonus +1D4 Build 1 Move 9

Magic Points 24

Fighting (Brawl) 80% (40/16), damage 1D3 + damage bonus or Butcher's Knife, damage 1D6 + damage bonus

Dodge 35% (17/7)

Armor: 1-point semi-rubbery hide.

Skills: Disguise 55%, Appraise 60%, Archaeology 40%, Charm 60%, Climb 35%, Cthulhu Mythos 40%, History 65%, Intimidate 90%, Library Use 60%, Listen 45%, Navigate (subterranean) 50%, Occult 70%, Languages: (Ghoul) 80%, (French) 40%, (Arabic) 30%, (Greek) 40%, (Latin) 60%, Persuade 70%, Psychology 40%, Sleight of Hand 30%, Spot Hidden 45%, Track 45%.

Spells: Cloud Memory, Contact Ghoul, Dominate, Evil Eye, Flesh Ward, Shrivelling, Wrack, Mental Suggestion

HECTOR AND CARLA FADEMAN, *Wick's Assistants*

Portray these as individuals but use the same characteristics and skills.

STR 75	CON 80	SIZ 65	DEX 55	INT 45
APP 30	POW 40	EDU 40	SAN 0	HP 14
Damage bonus +1D4		Build 1	Move 8	

Attacks per round: 2

Fighting (Brawl) 50% (25/10), damage 1D3 + damage bonus or Hunting Knife, damage 1D6 + damage bonus

Dodge 35% (17/7)

Armor: 1-point semi-rubbery hide.

Skills: Climb 50%, Cthulhu Mythos 30%, Jump 45%, Listen 30%, Navigate (Subterranean) 30%, Language (Ghoul) 40%, Stealth 60%, Track 55%.

Sanity Loss: 0/1D4 sanity points to see Hector and Carla up-close and personal.

DOCTOR JOHN WHEATCROFT, *Physician*

STR 40	CON 60	SIZ 75	DEX 55	INT 80
APP 50	POW 70	EDU 100	SAN 70	HP 13
Damage bonus 0		Build 0	Move 4	

Fighting (Brawl) 25% (12/5), damage 1D3

Dodge 30% (15/6)

Armor: None.

Skills: Law 25%, Library Use 30%, Listen 35%, Medicine 65%, Language (Latin) 60%, Psychology 55%, Sciences: (Biology) 40%, (Chemistry) 35%, Spot Hidden 35%.

THE HORROR IN INK, *Malevolent Monster*

The Horror itself is utterly malign and alien, its sentience incomprehensible in human terms. The shape human perception will try to ascribe to the Horror when it manifests is of a shifting, hulking, almost bear-like mass made up of glowing, shimmering reddish-black worms, akin in color to boiling blood and dying cinders.

STR 110	CON 300	SIZ 130	DEX 80	INT 20
POW 150	HP 43*			
Damage Bonus +2D6		Build 3	Move 7	

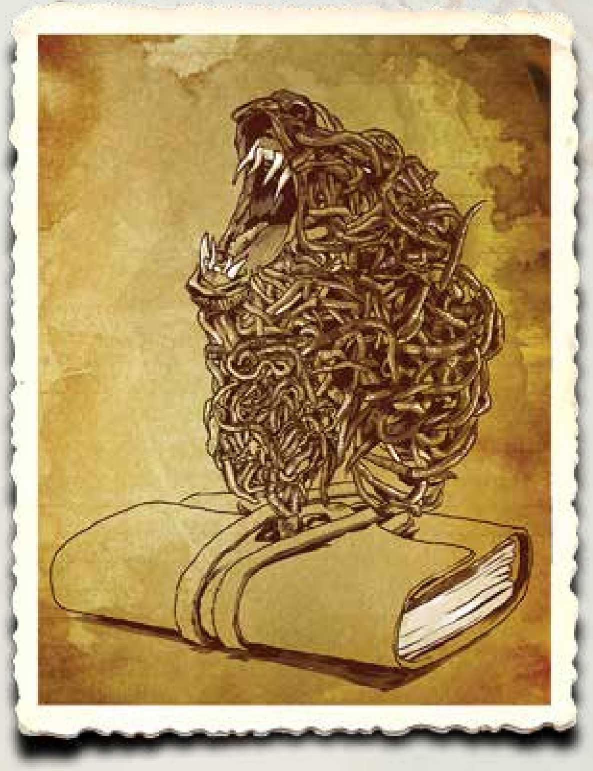
Magic Points 30

*(if reduced to zero HP the Horror is dispelled until the papers are touched again)

Attacks per round: 2

When fully manifest it will attempt to seize and embrace its victim using a fighting maneuver (Fighting skill), then stare into the victim's eyes using Soul Burn.

Fighting attacks (when manifest): Its touch causes 1D4 damage and drains the life from the target at the rate of 1D10 CON and STR per attack (survivors will recover this loss at the rate of 1D10 per day).



The Horror in Ink

Soul Burn: Whether immaterial or fully manifested, the Horror may stare into the soul of a single target. Staring directly into its rows of dark, void-like eyes, the target must succeed in an Extreme POW roll or be unable to look away, suffering unimaginable terror as the Horror burns the target's soul—Sanity roll (1D6/1D10 SAN loss). There is no limit to the cumulative Sanity loss that this can amount to over successive attacks. Constant use of this attack is what killed Leiter.

Immaterial: When not fully manifested, the Horror may pass freely through solid objects; thus doors, swords and bullets present no challenge. Magical weapons may damage and affect the Horror at the Keeper's discretion.

Possession: Can possess anyone who has touched the *Witch Trial Papers*. Victims must make an opposed POW roll versus the Horror's POW to resist. No roll required if the target is dead already. May use the eyes of a possessed victim to attack others with Soul Burn.

Fighting 60% (30/12), damage 1D4 plus 1D10 STR and CON drain

Soul Burn Extreme POW roll or suffer 1D6/1D10 SAN loss

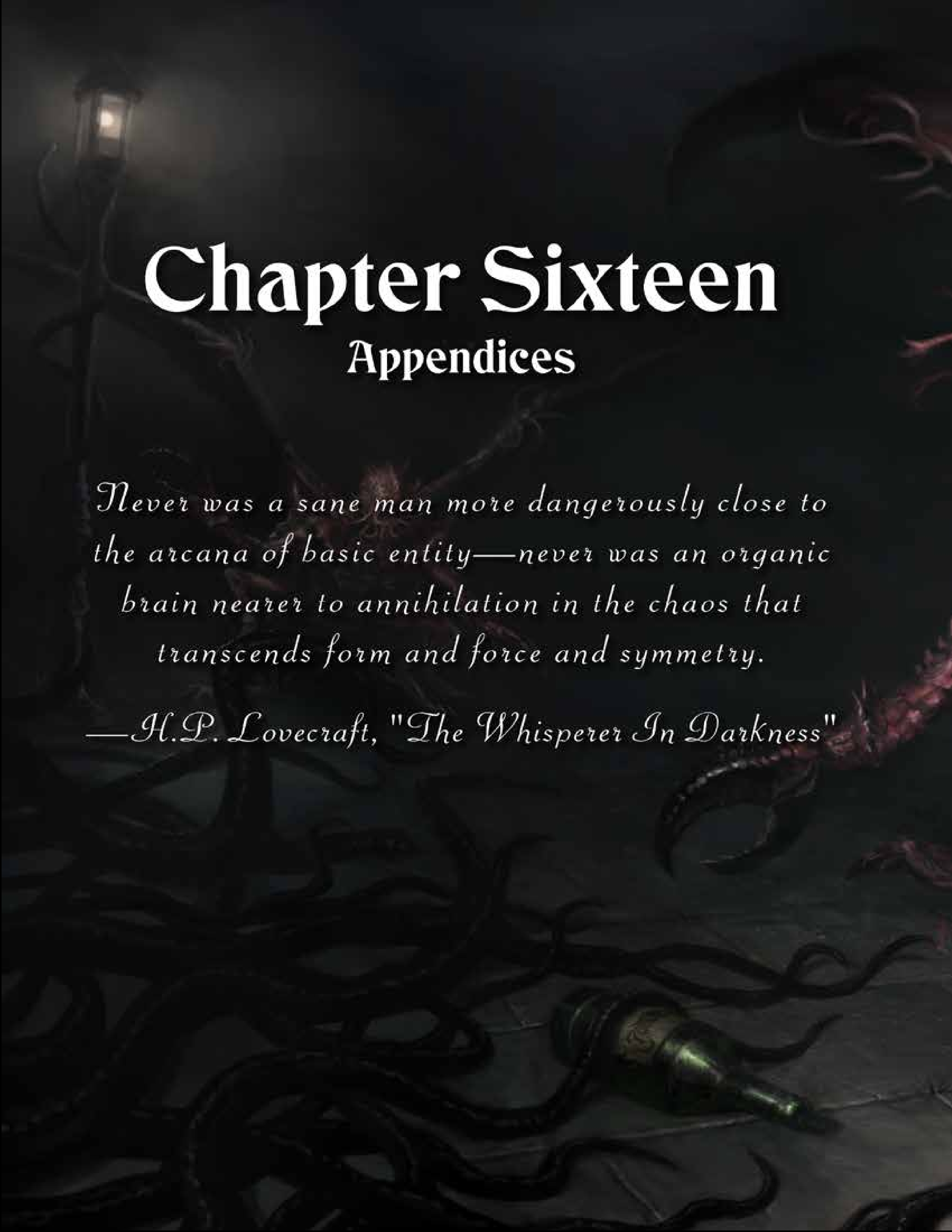
Dodge 40% (20/8)

Armor: 5 points of worm-like, wriggling skin. Cannot be harmed with physical attacks while immaterial.

Skills: Listen 40%, Spot Hidden 40%.

Sanity Loss: 1D4/1D8 sanity points to see the Horror.

Spells: Sense Life, Shrivelling, plus two of the Keeper's choosing.

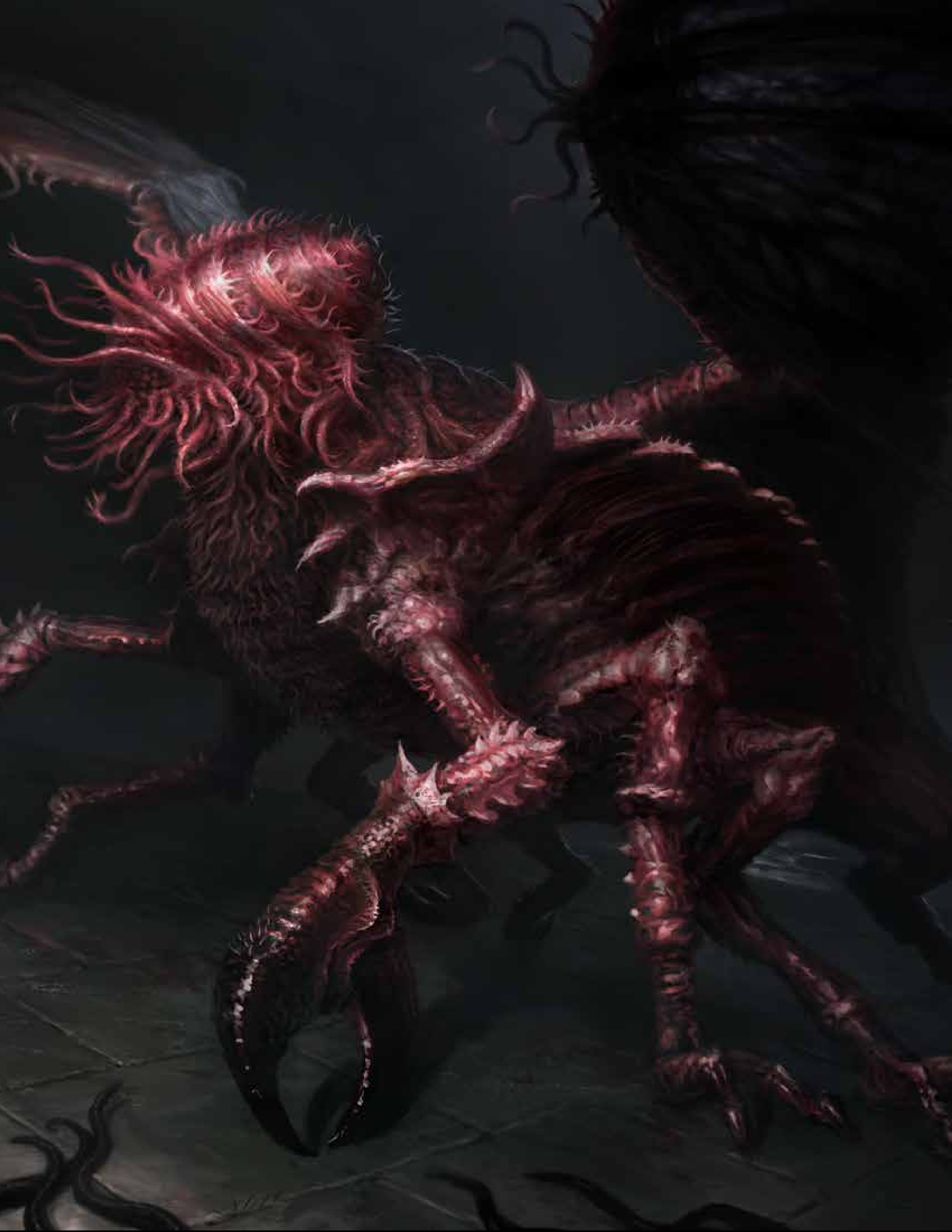


Chapter Sixteen

Appendices

Never was a sane man more dangerously close to the arcana of basic entity—never was an organic brain nearer to annihilation in the chaos that transcends form and force and symmetry.

—H.P. Lovecraft, "The Whisperer In Darkness"



Appendix I: Glossary

An alphabetical index of the key terminology used in games of *Call of Cthulhu*.

1D100: See **Percentage**, **Percentile Dice**.

1D4, 1D6; 1D8; 1D10, etc.: Notation used to indicate a number and type of dice.

Adventure: See **Scenario**.

APP: Appearance, a Characteristic. See **Characteristic**.

Armor: Reduces the amount of damage received. May be worn (such as a bulletproof vest) or natural (such as the scaly hide of a monster). Deduct the number of armor points from the damage; the remaining result is amount of actual damage subtracted from the character's **Hit Points** (see page 33).

Assets: Derived from Credit Rating. Wealth that is tied up in assets can only be spent if time is taken to realize the capital (see page 46).

Backstory: Aspects of the investigator that help to define their character.

Base Chance: The chance an untrained investigator has to successfully use a skill. Some skills cannot be picked up quickly by untrained characters and thus have a 1% base chance. Base chances are shown in brackets alongside each skill on the investigator sheet (see page 430).

Believer: It is possible to learn about the Cthulhu Mythos from secondary sources—such as tomes—yet not actually believe in the Mythos. However, when a character encounters the Mythos first-hand, all accumulated Cthulhu Mythos Skill points are immediately deducted as Sanity loss (see page 179).

Bonus Die: May be applied by the Keeper to a roll. Roll an additional "tens" percentile die alongside the usual pair of percentile dice when making a skill or characteristic roll. You are now rolling 3 separate dice; one "units" die and two "tens" dice. Use the tens die that yields the better (lower) result (see page 91).

Bout of Madness: When going insane, an investigator initially experiences a bout of madness, which may be either "real time" or "summary," dependent on the situation (see page 156).

Build: A measure of physical size, strength and durability. Used for animate beings and inanimate objects, allowing for an easy scale comparison.

Campaign: A series of linked scenario adventures in which the same group of investigators participate.

Characteristic: Eight characteristics are rolled for each investigator—Strength (STR), Constitution (CON), Size (SIZ), Intelligence (INT), Power (POW), Dexterity (DEX), Appearance (APP), and Education (EDU). Other attributes such as Sanity, Magic Points and Hit Points are derived from these eight core characteristics. Characteristics determine a character's fundamental capacities (see page 30).

Chase: A series of actions within determined locations in which a pursuit occurs. Chases may take place on foot or in vehicles (see page 132).

Cash: Derived from Credit Rating. Cash is readily available to the investigator to spend as and when they like (see page 46).

Check: See **Tick**.

Combat/Chase Round: An elastic unit of game time against which character movement, weapon use and skill use are compared. Characters' actions in a round are resolved in DEX rank order, from highest to lowest (see page 138).

Combined Skill Roll: One dice roll is made and compared to more than one skill. The Keeper may require success in one or all of the skills, depending on the situation (see page 55).

CON: Constitution, a Characteristic. See **Characteristic**.

Consequence: The negative outcome of a failed **Pushed** skill roll (see page 86).

Credit Rating: Determines the amount of money a character has available as either cash or assets. Also indicates the general living standards a person can afford (see page 61).

Critical: A 1D100 result of "01" is always a success and the best result possible (see page 89).

Cthulhu: (pronounced "kuh-THOO-loo" in Chaosiumese). He was created in tales by H. P. Lovecraft and since has been present or been intimated in stories by other authors.

Cthulhu Mythos skill: A skill used to determine a character's knowledge of the true gods, entities, monsters, and fiendish lore of the cosmos (see page 61).

Damage: Attacks and accidents are said to "do damage"—that is, to create wounds or injuries. Damage values are subtracted from hit points (see page 119).

Damage Bonus (DB): Derived by adding STR and SIZ together and referencing the total on **Table 1: Damage Bonus** (see page 33).

Death: Death occurs when First Aid (and Medicine) has failed to keep alive a character who has sustained a major wound and whose hit points are at zero. Also, if an amount of damage greater than the character's maximum hit points is taken in one attack then death is inevitable (see page 123).

Deeper Magic, Deeper Version: A more effective variant of a spell (see page 242).

Delusion: While insane, an investigator may misperceive or be subject to hallucinations, thus the player may be presented with false information by the Keeper. The player may test the situation with a **Reality Check** (see page 162).

Development Phase: See **Investigator Development Phase**.

DEX: Dexterity, a Characteristic. See **Characteristic**.

DEX Order: Used in combat and chases. Characters act on their turn in the DEX order (highest to lowest) (see page 102).

Dice, Die (D): Denotes that a dice result is required to determine an outcome in the game.

Difficulty Level: there are three difficult levels: Regular, Hard, and Extreme (see page 82).

Diving for Cover: A target that is aware of being fired upon may react by diving for cover (target makes a **Dodge** skill roll) (see page 113).

Dodge: A skill used to avoid hand-to-hand and firearms attacks (see page 63).

Dying: A character is dying when their hit points are reduced to zero and they have also sustained a **Major Wound** (see page 123).

EDU: Education, a Characteristic. See **Characteristic**.

Extreme Success: An Extreme success is a result equal to or below one-fifth of the skill or characteristic value (see page 82). See **Difficulty Level**.

Fifth: One-fifth of a character's skill or characteristic on 1D100. Used for Extreme difficulty level.

Fighting Maneuver: Any use of Fighting skill with an aim other than simply inflicting harm, such as seizing an opponent, disarming, unbalancing, etc. (see page 105).

First Aid: A skill that when used can heal 1 hit point to an injured character or stabilize a dying character (see page 65). See **Healing**.

Foreshadowing: When a roll is pushed, before the dice are rolled, the consequence of failure may be foreshadowed by the Keeper—giving an indication of the dire result that may await the investigator if the pushed roll is failed (see page 85).

Full Study: An extended study of a Mythos Tome. Numerous full studies may be undertaken of the same tome, with each study taking twice as long as the previous one (see page 174).

Fumble: A 1D100 result of 96–100 (if the number required to pass a roll is below 50), or 100 (if the number required to pass a roll is 50 or above) is an automatic failure; usually the most catastrophic result possible (see page 89).

Goal: What the player aims to achieve with a successful skill roll (see pages 82 and 194).

Half: One half of the skill or characteristic on 1D100. Used for Hard difficulty level.

Handout: Documents or otherwise that the Keeper physically hands to the players. Usually some form of clue.

Hand-to-Hand: A fighting mode or a weapon attack powered by muscle, such as a punch or sword swing (see page 103).

Hard Success: A Hard success is a result equal to or below one-half of the skill or characteristic value (see page 82). See **Difficulty Level**.

Hazard: A location in a chase that is likely to cause damage or delay, requiring a skill roll.

Healing: If an injured character has not sustained a major wound, the character recovers 1 hit point per day; otherwise a roll must be made—see **Major Wound**. First Aid and Medicine can help with healing.

Hit Points (HP): The total of a character's CON and SIZ characteristics divided by ten (rounded down). Hit points are checked off to indicate injury (see page 65).

Hit Point Total: The total number of hit points a character has when in full health.

Human Limits: A player may not roll to affect an opponent if the opposing characteristic exceeds that of the investigator by 100 or more (see page 88).

Idea Roll: Should players find themselves at a loss for how to proceed, they may make an Idea roll and the Keeper will put them back on track (see page 199).

Impale: Greater damage is inflicted if the successful attacker gains an Extreme level of success in their attack—the penetrating weapon or bullet chanced to strike a vital area (see page 103).

Insanity, Indefinite: Occurs when an investigator loses one-fifth or more of current Sanity points in one game day and lasts until the character is cured or recovers (see page 156).

Insanity, Permanent: If current Sanity points reach zero, the investigator is completely insane (perhaps permanently institutionalized) and is removed from play (see page 156).

Insanity, Temporary: When losing 5 or more Sanity points because of a single Sanity roll, the investigator has suffered emotional trauma. With a successful Idea roll, the investigator fully comprehends what has been seen and goes insane for 1D10 hours (see page 155).

INT: Intelligence, a Characteristic. See **Characteristic**, also **Intelligence** roll (see page 31).

Initial Reading: The first reading of a Mythos tome. Allows an overview of the book's contents, granting half Cthulhu Mythos skill gain. If the reader is a believer then Sanity points must be lost (see page 173).

Investigator: A player character.

Investigator Development Phase: A period in the game when players may update their investigators (roll for skill increases, etc.) Normally occurs at the end of a gaming session or at the conclusion of a scenario (see page 94).

Keeper of Arcane Lore: The person who runs the game. The Keeper knows the secrets of the plot, describes the situations and controls non-player characters and monsters. The Keeper is the final arbiter of the game rules and should endeavor to maintain balance and fairness in the game.

Know (EDU) roll: An Education roll, where an investigator's education and training may provide additional insight in certain situations.

Levels of Success: There are four Levels of Success; Fail, Regular Success, Hard success, and Extreme success. Extreme beats Hard; Hard beats Regular; Regular beats Fail (see page 82).

Luck: A measure of a character's fortune with events that are beyond their control.

Luck roll: Used to determine the fate of circumstances external to the investigators (see page 90).

Madness: See **Bout of Madness**.

Magic Points (MP): Magic points represent the fluctuating expression of the POW characteristic. Used in casting spells, magic points are inherent to humans and other intelligences. Reaching zero magic points, any further expenditure is deducted from hit points at the rate of one for one. Magic points regenerate at the rate of one per hour (see page 176).

Major Wound: If damage from a single attack is equal to or greater than half of a character's maximum hit points, the character has suffered a major wound. A character that has received a major wound may die if their current hit points are reduced to zero (see page 121). At the end of each week a dice roll is made for healing.

Maneuver: See **Fighting Maneuver**.

Maximum Sanity: Equal to 99–Cthulhu Mythos Skill (see page 155).

Medicine: Heals 1D3 hit points to an injured or sick character, or to stabilize a dying character (see page 120). See **Healing**.

Melee Combat: See **Hand-to-Hand**.

Movement Rate (MOV): The number of meters or yards that a character can move with care in one round. If hurrying, a character might travel up to five times this amount (see page 33).

Mythos: See **Cthulhu Mythos**.

Mythos Rating: A measure of the depth of Cthulhu Mythos knowledge contained within each tome (see page 175).

NPC: Non-Player Character, played by the Keeper.

Obscure Clue: The Keeper may decide to withhold a clue if the players fail their **Perception** skill rolls (see page 203).

Obvious Clue: The Keeper may decide that a clue is essential and will simply deliver it to a player (see page 202).

Occupation: What an investigator does for a living.

Opposed Roll: Both sides in the contest roll and compare levels of success; the higher level of success wins the contest (see page 90).

Optional Rule: Such rules are available as enhancements or alternatives to the standard rules and may be used at the Keeper's discretion.

Outnumbered: Once a character has either fought back or dodged in the present combat round, all subsequent attacks on them are made with one bonus die. Characters and monsters that have more than one attack per round may also dodge or fight back that number of times before the bonus die is applied (see page 108).

Penalty: May be applied by the Keeper to a roll. Roll an additional "tens" percentile die alongside the usual pair of percentile dice when making a skill or characteristic roll. You are now rolling 3 separate dice; one "units" die and two "tens" dice. Use the tens die that yields the worst (higher) result (see page 91).

Percentage, Percentage Dice: Most die rolls in the game are 1D100 (percentage) rolls. Skills and characteristics are expressed as percentages.

Perception, Perception Roll: Encompasses Spot Hidden, Psychology and Listen skills. May also include Track.

Personal Interest: When creating an investigator, the player can spend INT x 2 skill points among any desired skills (see page 36).

Point-Blank: Firearms attacks made within a fifth of the shooter's DEX in feet gain a bonus die (see page 113).

POW: Power, a Characteristic. See **Characteristic**.

Profession: see **Occupation**.

Pushing, Push: Provides a player with the option of a second attempt at a skill roll if the player can justify the second attempt. A pushed roll always carries a more dire consequence if the roll is failed. Combat, Chase, Sanity, and Luck rolls cannot be pushed (see page 84). See **Foreshadowing**.

Reality Check: The player makes a Sanity roll to test for delusions (see page 162).

Regular Damage: The result of any single attack that deals damage less than half the character's maximum hit points in a single blow. A character cannot die as a result of regular damage (see page 119).

Regular Success: A Regular success is a result equal to or below the full skill or characteristic value (see page 82). See **Difficulty Level**.

Round: See **Combat / Chase Round**.

Sanity: Every investigator begins the game as sane, but through the loss of Sanity points may become temporarily, indefinitely or permanently insane. See Insanity.

Sanity (SAN) Loss: The amount (usually a dice roll) of sanity lost to a character due to unnerving and terrifying experiences (such as seeing a monster) (see page 154).

Sanity Points (SAN): A rating of sanity that begins as equal to the character's POW. This number can fluctuate. Maximum Sanity points equal 99 minus whatever percentiles of the Cthulhu Mythos skill the investigator has. Sanity points can decline or increase; however they do not routinely regenerate.

Sanity Roll: A 1D100 roll. A success is equal to or less than current Sanity points. A success may cost nominal Sanity points or none at all. A failure always costs more and leads toward insanity (see page 154).

Scenario: An organized and plotted narrative devised for roleplaying, one that includes the sequence of events, character statistics, special rules and spells, and other descriptions which investigators may find useful, interesting, or evocative. May be originally devised and designed by the Keeper or part of a published scenario or source book.

SIZ: Size, a Characteristic. See **Characteristic**.

Skill: A defined body of knowledge, technique or physical ability, especially pertaining to investigators and the skills available to them.

Skill Roll: A 1D100 roll. See **Success**.

Story: See **Scenario**.

STR: Strength, a Characteristic. See **Characteristic**.

Surprise: A sudden, unexpected attack that may surprise the opponent (see page 106).

Tick: Investigators who successfully use a skill mark the box ("tick" or "check") on the investigator sheet that is next to the skill. Roll for skill improvement in the investigator development phase of the game. Skills improve in 1D10-point increments. Cthulhu Mythos and Credit Rating cannot be ticked (see page 61).

Tome, Mythos Tome: A book containing knowledge of the Cthulhu Mythos, usually conferring Cthulhu Mythos Skill points and spells.

Unconscious: A character who has received a major wound may fall unconscious if they fail to roll equal to or under CON. The duration of unconsciousness is at the Keeper's discretion. A successful First Aid or Medicine skill roll may return a character to consciousness (see page 123).

Appendix II: Converting to 7th Edition Rules

Converting Material from Previous Editions of Call of Cthulhu

If you are accustomed to previous editions of these rules, you'll notice some changes have been made in 7th Edition. These rules are intended to allow materials from all previous editions of *Call of Cthulhu* to be made compatible with 7th Edition using minimal effort. Some of these changes are discussed here with the intention of providing the reader with an understanding of the thinking behind them.

Converting Investigators

If players have existing investigators that they wish to convert for use with 7th Edition, follow these instructions. Given the limited life-expectancy of the average investigator, this is unlikely to be much of a concern for many players!

Characteristics

The decision was taken to unify characteristics and skills; both are now on a comparable percentage scale. The intention is to make it easier to compare and make opposed rolls using a mixture of skills and characteristics.

The aim is for all of the math to be done when creating an investigator rather than in the middle of a game. You do not have to write all of the half and fifth values on the investigator sheet, however we've found that doing so speeds up play, especially when players are asked to make a roll and announce the level of success.

The decision was made to divorce Luck from POW since the latter is of great significance elsewhere in the game. For that reason Luck is now rolled randomly (3D6 x 5).

EDU is no longer the only characteristic used to generate Occupational Skill Points. Some characters may have a low level of education but be extremely proficient in some of the less academic skills. This also lends more value to APP in the game.

We considered the option of associating a characteristic with each skill (as with Dodge and DEX) but decided against this approach. The idea is sound enough: it makes perfect sense for one's base skill in Charm to be one-fifth of Appearance, for example. We decided against this approach for three reasons:

- Using characteristic values introduces additional work during investigator creation.
- One-fifth of a characteristic will be between 3 and 18. If it is a skill in which you are likely to spend points, the benefit of using one-fifth of the characteristic did not seem significant enough to justify the added complication.
- The characteristics feed into skill points to a limited degree. A variety of characteristics are used to calculate skill points, depending on your investigator's chosen occupation.

We chose to keep the link between Dodge and DEX, since it has always been that way.

Characteristic Conversion

7th Ed. Characteristic	Divided by 5
15	3
20	4
25	5
30	6
35	7
40	8
45	9
50	10
55	11
60	12
65	13
70	14
75	15
80	16
85	17
90	18
95	19
100	20

The STR, DEX, CON, SIZ, APP, INT, POW, and EDU characteristics (see note following) of previous editions now provide the one-fifth values. Multiply these by five for the full values and divide this new value by two, rounding down, for the one-half value.

Luck points and hit points may be left unchanged. The SAN characteristic served only to set starting Sanity points and is no longer recorded as a characteristic.

Education (EDU) scores higher than 18 required additional modification, as per **Table XVI: EDU Conversion**.

Table XVI: EDU Conversion

EDU (6th Edition)	EDU (7th Edition)
18	90
19	91
20	92
21	93
22	94
23	95
24	96
25	97
26	98
27+	99

Age

Previous editions contained rules for aging and, while these vary a little from 7th Edition rules, there is no need to redo the effects of age. Damage bonus will remain unaltered, however the movement rate (see **Movement Rate**, page 33) should be checked and Build should be added (see **Damage Bonus and Build**, page 33).

7th edition Damage Bonus	6th & 5th editions
–1	–1D4
– 2	– 1D6

Damage Bonus

Lower damage bonuses have been changed in 7th Edition.

Hit Points

In 7th Edition, hit points are derived by adding CON + SIZ and dividing by 10, rounding down. Thus, a cultist with CON 60 + SIZ 65 totals 125 divided by 10, yielding 12.5. He has 12 hit points.

In earlier editions, hit points were the average of CON + SIZ, rounded up. The same cultist would have CON 12 + SIZ 13, averaged to 12.5 and rounded up to 13 hit points.

Thus, some enemies and non-player characters may have 1 hit point fewer in 7th Edition than in previous editions. It is recommended that the Keeper ignore this difference for monsters and enemies.

Build

7th Edition introduces Build, which is used when determining fighting maneuvers and also chases, and is derived from STR and SIZ (see **Damage Bonus and Build**, page 33).

Movement Rate

In 6th Edition, all human movement rates are the same (8), whereas 7th Edition introduces scaled movement values (see **Movement Rate**, page 33). It is recommended (for simplicity) that the Keeper uses the movement values as given when using material written for previous editions.

Skill Pool

Many of the skills remain unchanged and the values can simply be transferred to the 7th Edition investigator sheet. Where points were spent in a skill that no longer exists, these points should be recorded in a Skill Pool for later distribution. When adding points to the skill pool, take care not to include the Base Values (note that some base values have changed between editions).

This pool is redistributed among the 7th Edition skills with the aim of creating a similar character. When distributing the skill pool, consider spending points in the new 7th Edition skills, especially Charm and Intimidate.

Some skills from previous editions have been amalgamated. This was done where a skill in one area would clearly confer a higher level of skill in a related area, such as with rifle and shotgun. The two weapons are different in many respects, but someone who is proficient with a shotgun will have a great advantage over an untrained person when using a rifle.

Rifle and Shotgun were previously two separate skills, but have now been amalgamated. 6th Edition Archie has Rifle 40% and Shotgun 70%. The 6th Edition base values were Rifle 25% and Shotgun 30%. Archie's Rifle skill has been raised by 15%, his shotgun skill by 40%.

The base value for Archie's 7th Edition skill Firearms (Rifle/Shotgun) is 25%, to which is added the greater of the two values (40%) to give a Firearms (Rifle/Shotgun) skill of 65%. The 15% that was left unused is added to Archie's Skill Pool.

Any skill points that have been pooled as a result of amalgamated or removed skills should now be distributed as the player sees fit. The Keeper may wish to enforce a cap of 75% on starting skills.

With the Keeper's permission, some points may be transferred between skills to adjust or balance an investigator if required.

A complete list of skills and their new titles appears nearby.

Credit Rating

If your character already has a recorded value for their wealth, this may remain unchanged. Otherwise, figure your investigator's wealth according to their Credit Rating score—see **Cash and Assets**, page 46.

Combat Skills (Kick, Punch, Head Butt, Grapple, Knife, and Club)

Each unarmed attack had its own individual skill in previous editions. These have now been amalgamated into one skill: Fighting (Brawl). If your investigator is up close with someone, a head-butt might be the most appropriate form of attack. If the target is on the ground, a kick might be more fitting. The player is encouraged to choose a form of attack that fits the situation rather than tactically using their highest skill.

Basic weapons, such as clubs and knives, are now included in the Fighting (Brawl) skill. If your investigator is attacked, he or she may grab a kitchen knife in preference to being unarmed, but would they do so if it meant using a lower skill value? A skilled fighter is likely to be able to put any knife or club to good use.

Converting Non-Player Characters, Gods, Beasts and Monsters

Human NPCs that are fully detailed may be converted using the same rules as for investigators (above). Usually NPCs are less detailed than investigators and may be converted using the guidelines for monsters.

Characteristics: Characteristic scores from previous editions are simply multiplied by five to provide 7th Edition values. Since characteristics for NPCs and monsters are mostly used for setting the difficulty level for players' skill rolls, there is no need to record the half and fifth values.

Skills: Most NPCs and monsters have only a limited number of skills listed, which for the most part can remain for 7th Edition use. If the character has skills no longer used in 7th Edition then assign the value to a comparable skill.

Fighting skill: Many beings have multiple attack values listed and, for the most part, these should be amalgamated into one Fighting skill. Review the listed attacks and use the highest for the creature's Fighting skill. Punch is the only exception to this, since it previously began at 50% in the case of human NPCs, so reduce their punch skill by 25% to create balance.

Skills

7th Edition	6th & 5th Editions
Appraise	–
Charm	–
Intimidate	–
Survival	–
Art/Craft (Photography)	Photography
Fighting (Brawl)	Fist/Punch
Fighting (Brawl)	Grapple
Fighting (Brawl)	Head Butt
Fighting (Brawl)	Kick
Fighting (Brawl)	Knife
Fighting (Brawl)	Martial Arts
Firearms (Rifle/Shotgun)	Rifle
Firearms (Rifle/Shotgun)	Shotgun
Idea roll (rare)	Idea roll
Intelligence roll	Idea roll
Natural World	Natural History
Persuade	Debate
Persuade	Bargain
Persuade	Oratory
Science (Astronomy)	Astronomy
Science (Biology)	Biology
Science (Chemistry)	Chemistry
Science (Geology)	Geology
Science (Pharmacy)	Pharmacy
Science (Physics)	Physics
Sleight of Hand	Conceal
Sleight of Hand	Pick Pocket
Stealth	Hide
Stealth	Sneak

Number of attacks per round: Review the monster's description and figure how many attacks it may make per round, and if any of its attacks are limited in the number of times they may be used in a single round.

Other forms of attack: Many monsters have unique forms of attack. Where possible try to encompass these attacks, such as claws or tentacles, under the umbrella skill of Fighting, adding some notes on how to narrate the attacks. If the attack does something other than simply causing damage, create a Fighting Maneuver that replicates the effects of the attack. If the effect is simply to grab or knock an opponent to the floor, this can simply be performed with a maneuver (see **Fighting Maneuvers**, page 105) using the creature's basic Fighting skill. Take care to multiply any effects to characteristics by 5, and if need be, substituting a dice combination that approximates the new range of effect.

Other characteristics: The monster's damage bonus, hit points, armor, and MOV remain unchanged.

Converting Scenarios

One of the great virtues for many players of *Call of Cthulhu* is the wealth of published scenarios and campaigns that have been published over the years. All of these can be used with the new *7th Edition Call of Cthulhu* rules with only a few minor rules modifications.

Idea Rolls

It is important to note the difference between Intelligence rolls and Idea rolls in *Call of Cthulhu* 7th Edition.

Dark Young of Shub-Niggurath. To begin with, its average characteristics in 6th Edition are multiplied by 5. Where two values are listed (shown in brackets below) the Keeper may choose to take either the average or the higher one at his or her discretion.

6th Ed.			*7th Ed.*
STR	*44 x 5*	=	*STR 220*
CON	*(16-17) 16.5 x 5*	=	*CON 82*
SIZ	*44 x 5*	=	*SIZ 220*
DEX	*(16-17) 16.5 x 5*	=	*DEX 82*
INT	*14 x 5*	=	*INT 70*
POW	*(17-18) 18 x 5*	=	*POW 90*

The dark young has the following attacks listed in 6th Edition.

ATTACKS & SPECIAL EFFECTS: *In its masses of tentacles, a typical dark young has four thicker sinuous tentacles with which it attacks. Each of these thicker tentacles can strike out to injure or to grab and capture once per round, conceivably at four different targets. If a victim is grabbed, he or she is held to one of the horrible sucking mouths and drained of 1D3 STR per round. This STR loss cannot be restored. While being drained, a victim is capable only of ineffectual writhing and screaming. The dark young can also trample with its massive hooves, typically hooting and bellowing as it does.*

Weapons: Tentacle 80%, damage DB + STR drain

Trample 40%, damage 2D6 + DB

For 7th Edition these are altered as follows. First a number of attacks per round is figured. The text informs us that the dark young can attack 4 times with its tentacles and once with its hooves, thus it has 5 attacks per round:

Attacks per round: *5. It may only use its Trample attack once per round.*

Then the creature's basic Fighting attack is figured. Its most common attack is tentacle, so this value is used, setting its Fighting attack to 80%. Advice is offered on how to describe the attacks, centering around, but not limited to, the use of the tentacles. The Keeper may use the tentacles every time, but may feel this is repetitive and may prefer to use kicks or describe the dark young's bulk simply crushing opponents.

A key feature of the dark young's attacks is that it can grab investigators with its tentacles. This can be done using a fighting maneuver and the use of its Fighting skill, so there is no need for an additional skill to accommodate this. The effect on STR of the strength drain is multiplied by 5; 1D3 gives a range of 1 to 3, multiplied by 5 would give a range of 5 to 15, so this is set to 1D10+5.

Fighting attacks: *In its masses of tentacles, a typical dark young has four thicker sinuous tentacles with which it attacks. Each of these thicker tentacles can strike out to injure. It may also kick out with its hooves or simply crush or strike with its massive bulk.*

Grab (fighting maneuver): *The dark young can use its tentacles to grab and capture up to four victims. If a victim is grabbed, he or she is held to one of the horrible sucking mouths and drained of 1D10+5 STR per round. This STR loss cannot be restored. While being drained, a victim is capable only of ineffectual writhing and screaming.*

Trample: *The dark young can also trample with its massive hooves, typically hooting and bellowing as it rears up then attempts to trample as many opponents as it can (up to 1D4 humans if they are situated close together).*

Fighting 80% (40/16), damage bonus

Grab (fighting maneuver) grabbed and held for 1D10 + 5 STR drain per round

Trample 40% (20/8), damage 2D6 + damage bonus

The Idea roll was commonly used to put the players back on track in older scenarios. Two aspects of the *7th Edition* rules come into play here. First, remember not to ask for rolls to uncover clues that you want to players to find (see **Obvious Clues**, page 202). Secondly, the new **Idea roll** (see page 199) has a far more significant effect on play than in previous editions and should only be used occasionally.

- An Intelligence (INT) roll may be called for by the Keeper when an investigator is attempting to solve an intellectual puzzle of some kind.
- An Idea roll is made when the players have become stuck at a point in the investigation; perhaps they have missed a vital clue, or just don’t know what to do next and the game has stalled. The Idea roll allows the Keeper to get the investigation back on track.

Skill Modifiers

Where small skill modifiers (of +5 or less) are listed these may be ignored.

To approximate this, assume that a bonus die means a +20% chance, and that a penalty die means a –20% chance.

If a listed modifier seems significant to the Keeper, consider either changing the difficulty level or applying a penalty or bonus die depending on the situation. This may cause some skill rolls to become less likely to succeed, but players now have the option to push the roll.

An entry in the scenario "Tatters of the King" *reads, “If the interview is handled well and the interviewer can either provide some proof of their professional interest in the university and in the expedition, or they succeed in a Fast Talk roll (–10 percentiles if they are operating through an interpreter), Bacci is very helpful.”*

Rather than adjusting the skill roll by 10 percentiles, the Keeper should increase the level of difficulty from Regular to Hard if the investigators are operating through an interpreter.

Social Interaction

Where calls for Fast Talk, Bargain, or Persuade are called for, consider if Intimidate or Charm might also be options. This is often obvious from the context, but be prepared to be flexible if your players use one of the new skills in a way you were not expecting.

Pushing Skill Rolls

This will not be mentioned in publications that pre-date 7th Edition. Often a scenario may include a consequence of failing a skill roll. The Keeper should consider whether such a complication should occur immediately or be reserved as the consequence of failing a pushed roll.

Using the example above, one of the players seeks to Intimidate Bacci in his office, drawing a gun and yelling demands at him in Italian. The Keeper refers to **Charm, Fast Talk, Intimidate, and Persuade Skills: Difficulty Levels** *(see page 93). No skill values are listed for Bacci; he’s an academic and the Keeper decides that Bacci would not possess Intimidate or Psychology skill in excess of 50%, and so sets the difficulty level to Regular. Bacci is not inclined to divulge details of the expedition to just anyone, but neither is he strongly motivated to keep it secret. The investigator is waving a gun in Bacci’s face, so the difficulty level should be made easier. The Keeper rules that the player will succeed unless the Intimidate roll is fumbled. The player fumbles their Intimidate roll. Bacci calls for help and attempts to grab the investigator’s gun. A scuffle has broken out and the Keeper switches to combat rounds.*

Characteristic Rolls

Where characteristic rolls are called for you, should use the following guide.

- Characteristic x 1 (e.g. POW x 1, STR x 1): use Extreme difficulty level (one-fifth of characteristic).
- Characteristic x 2 or x 3 (e.g. POW x 2, STR x 3): use Hard difficulty level (half of characteristic).
- Characteristic x 4 or x 5 or x 6 (e.g. POW x 4, STR x 5): use Regular difficulty level (full characteristic).
- Characteristic x 7 or x 8 (e.g. POW x 7, STR x 8): use Regular difficulty level (full characteristic) with one bonus die.

Opposed Rolls and the Resistance Table

7th Edition does not use the Resistance Table from previous editions. Instead, opposed rolls are made. Each opposing party makes a roll under the required skill or characteristic, aiming to roll under their own value while achieving a higher degree of success than the opposing value.

For 6th Edition and earlier, for any mention of a Resistance roll or the Resistance Table, use an opposed roll instead. Thus, making a Resistance Table roll against STR 16 is now opposing a STR of 80. Opposing a sorcerer's POW 18 on the Resistance Table is now an opposed roll against POW 90.

Poison Potency

In earlier versions of *Call of Cthulhu*, each poison had a Potency (POT) value. The higher the POT value, the more deadly the poison. Use this reckoner to convert old POT values to the poison bands.

POT	Poison Band
1-9	Mild
10—19	Strong
20+	Lethal

Tomes

Each tome has a value that denotes the number of Cthulhu Mythos skill points that are gained when a character reads the book. In 7th Edition, the total amount of Cthulhu Mythos points remains unchanged, but is divided into two values: Cthulhu Mythos Initial (CMI) for an initial reading of the book (akin to "skim reading"), and Cthulhu Mythos Full (CMF) for a proper, full reading and study of the text.

To figure the two values, simply divide the 6th Edition Cthulhu Mythos value of the tome by three and round down; this is the amount of points gained for an initial reading (CMI). The remainder of the points are those gained for a full study reading (CMF).

In 6th Edition, the Eltdown Shards *has a Cthulhu Mythos +11%. Divided by three, this gives a value +3% for the initial reading, and +8% for the full study (+3%/+8%).*

Conclusion

Call of Cthulhu was created over 30 years ago by Sandy Petersen. There have been very few changes in those 30 years. The aim of this new edition is to retain the aspects that made *Call of Cthulhu* so much fun to play and at the same time introduce some new rules that provide the Keeper and players with additional ways to create drama and excitement, such as the ability to push rolls and run chase scenes.

We hope that you enjoy this new edition.

Appendix III: Equipment Lists

Equipment, Travel, and Weapon Costs by Period

All costs are for an average item unless stated otherwise. Prices vary due to scarcity and demand, and Keepers may decrease or increase costs accordingly.

1920s

Men's Clothing

Worsted Wool Dress Suit	$17.95
Cashmere Dress Suit	$18.50
Suit, mohair	$13.85
Union suit, Forest Mills	69 ¢
Outdoor coat	$9.95-35.00
Chesterfield Overcoat	$19.95
Oxford Dress Shoes	$6.95
Leather Work Shoes	$4.95
Slacks, white flannel	$8.00
Shirt, percale	79¢ -$1.25
Broadcloth Dress Shirt	$1.95
Shaker Sweater	$7.69
Felt Fedora	$4.95
Wool Golf Cap	79¢
Straw Hat	$1.95
Leather Football Helmet	$3.65
Sweatshirt	98¢
Necktie, silk	50¢
Batwing Bow Tie	55¢
Sock Garters	39¢
Cuff Links	40¢
Leather Belt	$1.35
Suspenders	79¢
Hiking Boots	$7.25
Bathing Suit	$3.45

Women's Clothing

Chic Designer Dress	$90.00+
Silk Taffeta Frock	$10.95
Satin Charmeuse	$10.95
Gingham Dress	$2.59
Pleated Skirt, Silk	$7.95
Blouse, Cotton	$1.98
Worsted Wool Sweater	$9.48
Cotton Crepe Negligee	88¢
Spike-heeled Parisian Shoes	$4.45
Leather One-Strap Slippers	98¢
Snug Velour Hat	$4.44
Satin Turban-style Hat	$3.69
Rayon Elastic Corset	$2.59
Embroidered Costume Slip	$1.59
Silk Hose (3 pairs)	$2.25
Bloomers, Silk	$3.98-$4.98
Tweed Jacket, fully lined	$3.95
Velour Coat with Fur Trim	$39.75
Brown Fox Fur Coat	$198.00
Belted Rain Coat-Cotton	$3.98
Silk Handbag	$4.98
Dress Hair Comb	98¢
Outdoor Shirt:	
Khaki Jean Material	$41.79
All Wool Tweed or Linen	$2.98
Outdoor Knee-Length Knickers:	
Khaki Jean Material	$1.79
White Linen	$2.98
Khaki Leggings	$98¢
Outdoor Boots	$2.59
Bathing Suit	$4.95
Bathing Cap	40¢
Shoes, Pumps	$1.29

Meals Out

Chicken, Dinner	$2.50/person
Breakfast	45¢
Lunch	65¢
Dinner	$1.25

Speakeasy Prices

Rotgut Gin (Shot)	10¢
Cocktail	25¢
Wine (Glass)	75¢
Beer (Glass	20¢
Whiskey (Glass)	25¢
Coca-Cola (12 oz.)	5¢

Lodging

Hotels (per Night):	
Average Hotel	$4.50
(with service, per week)	$10.00
Fleabag Hotel	75¢
Good Hotel	$9.00
(with service, per week)	$24.00
Luxury Hotel	$30.00+
YMCA, Furnished Room	$5.00
House (rent per year)	$1000.00
House (rent per month)	$55.00
Summer House (rent for season)	$350.00
Flat (rent per week)	$12.50
Apartment, Average (rent per week)	$10.00
Apartment, Good (rent per week)	$40.00

Real Estate

Country House	$20,000.00+
Large House	$7,000.00+
Town House	$4,000.00-$8142.00
Average House	$2,900.00+
Bungalow	$3,100.00
Pre-Fabricated Houses:	
Small (6 Rooms)	$1,175.00
Mid (8 Rooms)	$2,135.00
Large (9 Rooms)	$3,278.00
Massive (24 Apartment Rooms)	$4,492.00

Medical Equipment

Aspirin (12 pills)	10¢
Epsom Salts	09¢/lb.
Indigestion Medicine	25¢
Laxative, Nature's Remedy	25¢
Medical Case	$10.45
Forceps	$3.59
Scalpel Set	$1.39
Hypodermic Syringes	$12.50
Atomizer	$1.39
Gauze Bandages (5 Yards)	69¢
Clinical Thermometer	69¢
Alcohol (half gallon)	20¢
Hard Rubber Syringe	69¢
Bed Pan	$1.79
Wheel Chair	$39.95
Maple Crutches	$1.59
Adhesive Plaster	29¢
Metal Arch Supports	$1.98
Leather Ankle Supports	98¢

Outdoor & Travel Gear

Cooking Kit	$8.98
Camp Stove	$6.10
Vacuum bottle	89¢
Folding Bathtub	$6.79
Waterproof Blanket	$5.06

Folding Camp Bed	$3.65
Carbide Lamp	$2.35
Can of Carbide (2 lbs.)	25¢
Searchlight	$5.95
Gasoline Lantern	$6.40
Kerosene Lantern	$1.30
Dark Lantern	$1.68
Electric Torch	$2.40
Batteries	60¢
Pen Light	$1.00
Flare (Disposable)	27¢
Telescope	$3.45
Field Glasses (3x to 6x)	$8.50-23.00
Binoculars	$28.50
Jeweled Compass	$3.25
Compass with Lid	$2.85
Hunting Knife	$2.35
2-Blade Pocket Knife	$1.20
Hand Axe	98¢
Small Live Animal Trap	$2.48
Coil Spring Animal Trap	$5.98
Bear Trap	$11.43
Fishing Rod and Tackle	$9.35
Hemp Twine	27¢
Pedometer	$1.70
Heavy Canvas Shoulder Bag	$3.45
Fifteen Hour Candles (12)	62¢
Waterproof Match Case	48¢
Steel Row Boat (seats 4)	$35.20
2 HP Motor for Row Boats	$79.95
Canvas and Wood Canoe	$75.00

Tents

7 x 7 foot Tent	$11.48
12 x 16 foot Tent	$28.15
16 x 24 foot Tent	$53.48
24 x 36 foot Tarpaulin	$39.35
7 x 7 foot Car Tent	$12.80
Iron Tent Stakes (12)	$1.15
Auto Bed	$8.95
Canteen (1 quart)	$1.69
Insulated Tank (5 gallons)	$3.98
Water Bag (1 gallon)	80¢
Water Bag (5 gallon)	$2.06

Tools

Tool Outfit (20 tools)	$14.90
Hand Drill (plus 8 bits)	$6.15
Large Steel Pulley	$1.75
Padlock	95¢
Rope (50 feet)	$8.60
Light Chain (per foot)	10¢
Watchmaker’s Tool Kit	$7.74
Crowbar	$2.25
Hand Saw	$1.65
Gasoline Blowtorch	$4.45
Electricians Gloves	$1.98
Tool Belt & Safety Strap	$3.33
Lineman's Climbers	$2.52
Jewelers 48 Piece Tool Set	$15.98
Rotary Tool Grinder	$6.90
Shovel	95¢
Home Tool Set in Box	$14.90

Miscellaneous Investigator Tools

Handcuffs	$3.35
Extra Handcuff Key	28¢
Police Whistle	30¢
Dictaphone	$39.95
Wire Recorder	$129.95
Wrist Watch	$5.95
Gold Pocket Watch	$35.10
Self-filling Fountain Pen	$1.80
Mechanical Pencil	85¢
Writing Tablet	20¢
Straightjacket	$9.50
Sketch Pad	25¢
Complete Diving Suit	$1,200.00
Remington Typewriter	$40.00
Harris Typewriter	$66.75
Pocket Microscope	58¢
110x Desk Microscope	$17.50
Floor Safe (950 lbs.)	$62.50
Umbrella	$1.79
Turkish Water Pipe	99¢
Cigarettes (per pack)	10¢
Box of Cigars	$2.29
Four Candles	38¢
Unabridged Dictionary	$6.75
10-volume Encyclopedia	$49.00
Wet Sponge Respirator	$1.95
Pocket Magnifying Glass	$1.68
Bible	$3.98
Briefcase	$1.48
Globe on Stand	$9.95
Folding Writing Desk	$16.65
Glass-Door Oak Bookcase	$24.65
Baby Buggy	$34.45
Chemical Fire Extinguisher	$13.85
Watchmaker's Eye Glass	45¢

Transport

Motor Vehicles:	
Norton Motorcycle	$95.00
Buick Model D-45	$1,020.00
Cadillac Type 55	$2240.00
Chevrolet Capitol	$695.00
Chevrolet, Roadster	$570.00
Chrysler Model F-58	$1,045.00
Dodge Model S/1	$985.00
Duesenberg J	$20,000
Ford Model T	$360.00
Ford Model A	$450.00
Hudson, Coach, (seat 8)	$1,450.00
Hudson Super Six Series J	$1,750.00
Oldsmobile 43-AT	$1,345.00
Packard Twin Six Touring	$2,950.00
Pierce-Arrow	$6,000.00
Pontiac 6-28 Sedan	$745.00
Studebaker Stnd./Dictator	$1,165.00
Studebaker, Touring (seats 5)	$995.00
Chevrolet, F.B. Coupe (used)	$300.00
1917 Buick (Used)	$75.00
Chevrolet Pickup Truck	$545.00
Dodge 1/2 Ton Truck	$1,085
Ford Model TT Truck	$490

Non-U.S. Vehicles

Bentley 3-Litre, England	$9,000.00
BMW Dixi, Germany	$1,225.00
Citroen C3, France	$800.00
Hispano-Suiza Alfonso, Spain	$4,000.00
Lancia Lambda 214, Italy	$4,050.00
Mercedes-Benz SS, Germany	$7,750.00
Renault AX, France	$500.00
Rolls-Royce, England:	
Silver Ghost	$6,750.00
Phantom I	$10,800.00

Vehicle Accessories

Tire	$10.95
Tire Repair Kit	32¢
Tire Snow Chains	$4.95
Jack	$1.00
Auto Battery	$14.15
Radiator	$8.69
Replacement Headlamp	30¢
Portable Air Pump	$3.25
Auto Spot Light	$2.95
Auto Luggage Carrier	$1.35

Travel

Air Travel

Av. Ticket Price (per 10 miles)	$2.00
International (per 100 miles)	$18.00
Surplus Trainer Biplane	$300.00
Travel Air 2000 Biplane	$3,000.00

Train Fares

50 Miles	$2.00
100 Miles	$3.00
500 Miles	$6.00

Sea Voyage (U.S. / England)

First Class (One Way)	$120.00
First Class (Round Trip)	$200.00
Steerage	$35.00
4-Man Hot Air Balloon	$1,800.00+
Streetcar Fare	10¢
Bus Fare	5¢

Communications

Telegrams:	
For 12 Words	25¢
Per Additional Word	2¢
International, per Word	$1.25
Postage, per Ounce	2¢
Post card	05¢-20¢
Console Radio Receiver	$49.95
Desk Phone (Bridging Type)	$15.75
Telegraph Outfit	$4.25
Newspaper	5¢

Entertainment

Movie Ticket, Seated	15¢
Movie Ticket, Nickelodeon	5¢
Professional Baseball Ticket	$1.00
Concert Hall, Public Seating	$4.00
Concert Hall, Box	$10.00
4-string Jazz Banjo	$7.45
Brass Saxophone	$69.75
Cabinet Phonograph	$98.00
Phonograph Records	$75¢
Box Brownie Camera	$3.15
Film, 24 Exposures	38¢
Film Developing Kit	$4.95
Kodak Folding No.1 Camera	$4.29
Eastman Commercial Camera	$140.00
16mm Movie Camera & Projector	$335.00
Portable Radio Receiver	$65.00
Accordion	$8.95
Ukulele (Kit)	$2.75
Guitar (Kit)	$9.95
Violin (Kit)	$14.95
Army Bugle	$3.45
Parlor Organ	$127.00
Player Piano	$447.00

Illegal Weapons 1920s

Rare or illegal things can be obtained on the black market. Stages for a purchase include finding a seller, negotiating a price, exchanging cash for goods, and getting away safely. Police may intervene, or the seller may try to rob or murder the purchaser.

The following prices are nominal for the 1920s. For fresh military ammunition, if it can be found at all, double the pertinent price below and wait one month.

Thompson SMG–D6 × $50 for one weapon.

.30 Caliber MG–D100 × $50 for one weapon.

30 Caliber AP Ammo–$25 per 500 WWI rounds.

50 Caliber Water-Cooled MG–D100 × $30 + $300 for one weapon.

.50 Caliber AP Ammo–$45 per 500 WWI rounds

60mm Field Mortar–D6 × $200.

60mm HE Round–$2 per round (4D6 3-yard radius, 30% duds).

60mm Illumination Round–100,000 candlepower, 25-second suspension.

75mm Field Gun–D100 × $100 + $800 per weapon. Those costing less than $3,000 are accurate at 200 yards or less.

75mm HE or AP Ammunition–$10 per WWI round, 50% duds.

Hand Grenade–$50 per crate of 24 WWI grenades, 50% duds.

Ammunition & Weapons

Firearm Ammunition

.22 Long Rifle (100)	54¢
.22 Hollow Point (100)	53¢
.25 Rim Fire (100)	$1.34
.30-06 Gov't (100)	$7.63
.32 Special (100)	$5.95
.32-20 Repeater (100)	$2.97
.38 Short Round (100)	$1.75
.38-55 Repeater (100)	$6.60
.44 Hi-Power (100)	$4.49
.45 Automatic (100)	$4.43
10-Gauge Shell (25)	$1.00
10-Gauge Shell (100)	$3.91
12-Gauge Shell (25)	93¢
12-Gauge Shell (100)	$3.63
16-Gauge Shell (25)	86¢
16-Gauge Shell (100)	$3.34
20-Gauge Shell (25)	85¢
20-Gauge Shell (100)	$3.30
Extra Magazine	$1.90

For firearm prices, see **Table XVII: Weapons**, pages 401-406.

Melee Weapons

Rapier	$12.50
Bayonet	$3.75
Dagger	$2.50
Straight Razor	65¢ to $5.25
Brass Knuckles	$1.00
Billy Club (12-inch)	$1.98
Horsewhip	60¢
4-Pound Wood Axe	$1.95
16-foot Bullwhip	$1.75

Modern Day

Men’s Clothing

Tailored Silk Suit	$1,000+
Wool Pinstripe Suit	$350.00
Rayon-blend 2-piece Suit	$200.00
Baggy Jogging Suit	$50.00
Leather Bomber Jacket	$200.00
Trench-Coat, Leather	$250.00
Oversized Twill Shirt	$35.00
Double-Pleated Pants	$36.00
Crew Neck Cotton Sweater	$35.00
Jeans	$40.00+
Leather Docksider Shoes	$50.00
Cross-Trainer Shoes	$100.00
Silk Tie	$35.00
Thermal Underwear	$15.00
Nylon Swim Trunks	$15.00
Pocket Vest	$60.00
Good Hiking Boots	$200.00
Bulletproof Vest	$600.00+

Women’s Clothing

Designer Dress, worn once	$500.00+
Fine Silk Side-Drape Dress	$400.00
Acrylic 2-Piece Dress	$150.00
Woven Rayon Coat Dress	$90.00
Dacron Pleat-front Pants	$25.00
Stonewashed Jeans	$35.00
Leather Motorcycle Jacket	$260.00
Wool-blend Swing Coat	$190.00
Button Polo Sweater	$35.00
Fashion Print Challis Skirt	$50.00
Fashion Pumps	$100.00
Fashion Boots	$160.00
Good Hiking Boots	$200.00
Spandex Bicycle Shorts	$20.00
Pocket Vest	$60.00
Bulletproof Vest	$600.00+

Communications

Local Telephone Service	$20.00
Cordless Phone	$50.00
Cell Phone	$50.00
Smart Phone	$99.00+

Computers

Cheap PC System	$100.00+
Laptop	$400.00+
Good PC System	$1,500.00+
Good Laptop	$1,300.00+
Tablet	$400.00
Email Monitoring Software	$200.00

Electronics

CB Radio w/Police Scanner	$90.00
Three-band Walkie-Talkie	$35.00
Radar Scanner	$40.00
35mm SLR Digital Camera	$450.00
Pocket One-Use Camera	$10.00
Metal Detector	$240.00
Geiger Counter	$400.00
Motion Detector Alarm Set	$200.00
Wireless Perimeter Alarm	$260.00
Telephonic Voice Changer	$60.00
Pen Camcorder	$250.00
Telephone Bug Detector	$400.00
Bug Sweep Kit	$900.00
Body Worn Spy Camera	$200.00
Covert Digital Recorder	$300.00+
Listening Device	$200.00+
Night Vision Goggles	$600.00+

Lodging

Economy Motel	$40.00
Average Hotel	$90.00+
Per week (with Service)	$500.00
Good Hotel	$200.00+
Grand Hotel	$600.00+
House (Year's rent)	$20,000.00+
Apartment (Week's rent)	$350.00+

Medical Equipment

Medical Case	$100.00
Disposable Respirator	$30.00
Complete First Aid Kit	$60.00
Emergency Burn Kit	$160.00
Portable Oxygen Unit	$70.00

Outdoor & Travel Gear

4-Person Cook Set	$25.00
Propane Camp Stove	$60.00
Portable Chemical Toilet	$110.00
Poly/Cotton Sleeping Bag	$30.00
Polar Sleeping Bag	$200.00
6-watt Fluorescent Lamp	$30.00
Stabilized Binoculars	$1,300.00
“Survival” Knife	$65.00
Swiss Army Knife	$30.00
Machete, Cheap	$20.00
10.5mm Dry Rope (50m)	$250.00
G.P.S. Handheld	$260.00
Climbing Gear (1 person)	$2,000.00
Touring Kayak (1 person	$1,000.00
Scuba Gear, Good	$2,500.00+
Signal Gun	$100.00

Tents and Campers

3-Room Family Tent	$70.00
3 Person Geodesic Tent	$300.00
Winnebago RV	$120,000.00+
Electrical Generator	$200.00

Tools

60-gallon Air Compressor	$600.00
Mechanic’s Tool Chest	$500.00
Welder’s Kit	$1,400.00
Lock-Picking Tools	$90.00

Motor Vehicles

BMW Motorcycle	$23,000.00
Ducati Motorcycle	$13,000.00
Rolls Royce Ghost Sedan	$260,000.00
Aston Martin DB9	$200,500.00
Cadillac SUV	$62,000.00
BMW 1 Series	$38,000.00
Corvette (Convertible)	$54,000.00
Dodge SUV	$33,000.00
Toyota Prius	$27,000.00
Ford Focus	$16,500.00

Travel

Air Travel

Ticket Price (10 miles)	$1.40–$9.80
International (100 Miles)	$22.00–$28.00

Train Fares

50 Miles	$6.25
100 Miles	$12.50
500 Miles	$62.50

Sea Voyage (U.S. / England)

First Class (one way)	$3,500+
Standard Class (one way)	$1,600+
Freight	$1,400+

Ammunition & Weapons

Firearm Ammunition

.22 Long Rifle (500)	$21.00
.220 Swift (50)	$24.00
.25 Automatic (50)	$15.00
.30 Carbine (50)	$15.00
.30-06 Rifle (50)	$15.00
.357 Magnum (50)	$22.00
.38 Special (50)	$17.00
5.56mm (50)	$24.00
9mm Parabellum (50)	$12.00
.44 Magnum (50)	$39.00
.45 Automatic (100)	$23.00
10-Gauge Shell (25)	$40.00
12-Gauge Shell (25)	$30.00
16-Gauge Shell (25)	$26.00
20-Gauge Shell (25)	$28.00

Combat Equipment

Illegal Suppressor (Pistol)	$1,000.00+
Laser Gunsight	$300.00+
Optic Scope	$200.00+
Hand-Held Taser	$50.00+
Stun Baton	$65.00
Pepper Spray	$16.00
Aluminum Knuckles	$20.00
Crossbow, Compound	$600.00+
12 Crossbow Quarrels	$38.00
Blowdart Pen (with darts)	$35.00
Bandolier	$60.00
Nunchaku	$25.00

Table XVII: Weapons

Hand-to-Hand Weapons

Name	Skill	Damage	Base Range	Uses per Round	Bullets in Gun (Mag)	Cost 20s/ Modern	Malfunction	Common in Era
Bow and Arrows	Firearms (Bow)	1D6+half DB	30 yards	1	1	$7/$75	97	1920s, Modern
Brass Knuckles	Fighting (Brawl)	1D3+1+DB	Touch	1	-	$1/$10	-	1920s, Modern
Bullwhip	Fighting (Whip)	1D3+half DB	10 feet	1	-	$5/$50	-	1920s
Burning Torch	Fighting (Brawl)	1D6+burn	Touch	1	-	$0.05/$0.50	-	1920s, Modern
Chainsaw* (i)	Fighting (Chainsaw)	2D8	Touch	1	-	-/$300	95	Modern
Blackjack (Cosh, life-preserver)	Fighting (Brawl)	1D8+DB	Touch	1	-	$2/$15	-	1920s, Modern
Club, large (baseball, cricket bat, poker)	Fighting (Brawl)	1D8+DB	Touch	1	-	$3/$35	-	1920s, Modern
Club,small (nightstick)	Fighting (Brawl)	1D6+DB	Touch	1	-	$3/$35	-	1920s, Modern
Crossbow (i)	Firearms (Bow)	1D8+2	50 yards	1/2	1	$10/$100	96	1920s, Modern
Garrote*(i)	Fighting (Garrote)	1D6+DB	Touch	1	-	$0.50/$3	-	1920s, Modern
Hatchet/Sickle (i)	Fighting (Axe)	1D6+1+DB	Touch	1	-	$3/$9	-	1920s, Modern
Knife, Large (machete, etc.) (i)	Fighting (Brawl)	1D8+DB	Touch	1	-	$4/$50	-	1920s, Modern
Knife, Medium (carving knife, etc.) (i)	Fighting (Brawl)	1D4+2+DB	Touch	1	-	$2/$15	-	1920s, Modern
Knife, Small (switchblade, etc.) (i)	Fighting (Brawl)	1D4+DB	Touch	1	-	$2/$6	-	1920s, Modern
Live Wire, 220-volt charge	Fighting (Brawl)	2D8+Stun	Touch	1	-	-	95	Modern
Mace Spray*	Fighting (Brawl)	Stun	6 feet	1	25 Squirts	-/$10	-	1920s, Modern
Nunchaku	Fighting (Flail)	1D8+DB	Touch	1	-	$1/$10	-	1920s, Modern
Rock, Thrown	Throw	1D4+half DB	STR feet	1	-	-	-	1920s, Modern
Shuriken (i)	Throw	1D3+half DB	20 yards	2	One Use	$0.50/$3	100	1920s, Modern
Spear (cavalry lance)*	Fighting (Spear)	1D8+1	Touch	1	-	$25/$150	-	1920s, Modern
Spear, Thrown (i)	Throw	1D8+half DB	STR yards	1	-	$1/$25	-	Rare

Name	Skill	Damage	Base Range	Uses per Round	Bullets in Gun (Mag)	Cost 20s/ Modern	Malfunction	Common in Era
Sword, heavy (cavalry saber)	Fighting (sword)	1D8+1+DB	Touch	1	-	$30/$75	-	1920s,Modern
Sword, medium (rapier, heavy epee)(i)	Fighting (Sword)	1D6+1+DB	Touch	1	-	$15/$100	-	1920s, Modern
Sword, light(sharpened fencing foil, sword cane) (i)	Fighting (Sword)	1D6+DB	Touch	1	-	$25/$100	-	1920s, Modern
Taser (contact)*	Fighting (Brawl)	1D3+stun	Touch	1	Varies	-/$200	97	Modern
Taser (dart)	Firearms (Handgun)	1D3+stun	15 feet	1	3	_/$400	95	Modern
War Boomerang	Throw	1D8+1/2 DB	20 yards	1	-	$2/$4	-	Rare
Wood Axe (i)	Fighting (Axe)	1D8+2+DB	Touch	1	-	$5/$10	-	1920s, Modern

Handguns (i)*

Name	Skill	Damage	Base Range	Uses per Round	Bullets in Gun (Mag)	Cost 20s/ Modern	Malfunction	Common in Era
Flintlock	Firearms (handgun)	1D6+1	10 yards	1/4	1	$30/$300	95	Rare
.22 Short Automatic	Firearms (handgun)	1D6	10 yards	1 (3)	6	$25/$190	100	1920s, Modern
.25 Derringer (1B)	Firearms (handgun)	1D6	3 yards	1	1	$12/$55	100	1920a
.32 or 7.65mm Revolver	Firearms (handgun)	1D8	15 yards	1 (3)	6	$15/$200	100	1920s, Modern
.32 or 7.65mm Automatic	Firearms (handgun)	1D8	15 yards	1 (3)	8	$20/$350	99	1920s, Modern
.357 Magnum Revolver	Firearms (handgun)	1D8+1D4	15 yards	1 (3)	6	-/$425	100	Modern
.38 or 9mm Revolver	Firearms (handgun)	1D10	15 yards	1 (3)	6	$25/$200	100	1920s, Modern
.38 Automatic	Firearms (handgun)	1D10	15 yards	1 (3)	8	$30/$375	99	1920s, Modern
Beretta M9	Firearms (handgun)	1D10	15 yards	1 (3)	15	-/$500	98	Modern
Glock 17 9mm Auto	Firearms (handgun)	1D10	15 yards	1 (3)	17	-/$500	98	Modern
Model P08 Luger	Firearms (handgun)	1D10	15 yards	1 (3)	8	$75/$600	99	1920s, Modern
.41 Revolver	Firearms (handgun)	1D10	15 yards	1 (3)	8	$30/-	100	1920s, Rare
.44 Magnum Revolver	Firearms (handgun)	1D10+1D4+2	15 yards	1 (3)	6	-/$475	100	Modern
.45 Revolver	Firearms (handgun)	1D10+2	15 yards	1 (3)	6	$30/$300	100	1920S, Modern
.45 Automatic	Firearms (handgun)	1D10+2	15 yards	1 (3)	7	$40/$375	100	1920s, Modern
IMI Desert Eagle	Firearms (handgun)	1D10+1D6+3	15 yards	1 (3)	7	-/$650	94	Modern

Rifles(i)*, *see also Assault Rifles*

Name	Skill	Damage	Base Range	Uses per Round	Bullets in Gun (Mag)	Cost 20s/ Modern	Malfunction	Common in Era
.58 Springfield Rifle Musket	Firearms (rifle)	1D10+4	60 yards	1/4	1	$25/$350	95	Rare
.22 Bolt-Action Rifle	Firearms (rifle)	1D6+1	30 yards	1	6	$13/$70	99	1920S, Modern
.30 Lever-Action Carbine	Firearms (rifle)	2D6	50 yards	1	6	$19/$150	98	1920s, Modern
.45 Martini-Henry Rifle	Firearms (rifle)	1D8+1D6+3	80 yards	1/3	1	$20/$200	100	1920s
Col. Moran's Air Rifle	Firearms (rifle)	2D6+1	20 yards	1/3	1	$200	88	1920s
Garand M1, M2 Rifle	Firearms (rifle)	2D6+4	110 yards	1	8	$400	100	WWII, Later
SKS Carbine	Firearms (rifle)	2D6+1	90 yards	1 (2)	10	$500	97	Modern
.303 Lee-Enfield	Firearms (rifle)	2D6+4	110 yards	1	5	$50/$300	100	1920s, Modern
.30-06 Bolt-Action Rifle	Firearms (rifle)).	2D6+4	110 yards	1	5	$75/ $175	100	1920s, Modern
.30-06 Semi-Automatic Rifle	Firearms (rifle)	2D6+4	110 yards	1	5	$275	100	Modern
.444 Marlin Rifle	Firearms (rifle)	2D8+4	110 yards	1	5	$400	98	Modern
Elephant Gun (2B)	Firearms (rifle)	3D6+4	100 yards	1 or 2	2	$400/$1,800	100	1920s, Modern

Shotguns*

Name	Skill	Damage	Base Range	Uses per Round	Bullets in Gun (Mag)	Cost 20s/ Modern	Malfunction	Common in Era
20-gauge Shotgun (2B)	Firearms (shotgun)	2D6/1D6/1D3	10/20/50 yards	1 or 2	2	$35/Rare	100	1920s
16-gauge Shotgun (2B)	Firearms (shotgun)	2D6+2/ 1D6+1/1D4	10/20/50 yards	1 or 2	2	$40/Rare	100	1920s
12-gauge Shotgun (2B)	Firearms (shotgun)	4D6/2D6/1D6	10/20/50 yards	1 or 2	2	$40/$200	100	1920s, Modern
12-gauge Shotgun (Pump)	Firearms (shotgun)	4D6/2D6/1D6	10/20/50 yards	1	5	$45/$100	100	Modern
12-gauge Shotgun (semi-auto)	Firearms (shotgun)	4D6/2D6/1D6	10/20/50 yeards	2	5	$45/$100	100	Modern
12-gauge Shotgun (2B sawed off)	Firearms (shotgun)	4D6/1D6	5/10 yards	1 or 2	2	N/A	100	1920s
10-gauge Shotgun (2B)	Firearms (shotgun)	4D6+2/ 2D6+1/1D4	10/20/50 yards	1 or 2	2	Rare	100	1920s Rare
12-gauge Benelli M3 (folding stock)	Firearms (shotgun)	4D6/2D6/1D6	10/20/50 yards	1 or 2	7	-/$895	100	Modern
12-gauge SPAS (folding stock)	Firearms (shotgun)	4D6/2D6/1D6	10/20/50 yards	1	8	-/$600	98	Modern

Assault Rifles (i)

Name	Skill	Damage	Base Range	Uses per Round	Bullets in Gun (Mag)	Cost 20s/ Modern	Malfunction	Common in Era
AK-47 or AKM	Firearms (rifle)	2D6+1	100 yards	1 (2) or full auto	30	-/$200	100	Modern
AK-74	Firearms (rifle)	2D6	110 yards	1 (2) or full auto	30	-/$1,000	97	Modern
Barrett Model 82	Firearms (rifle)	2D10+1D8+6	250 yards	1	11	-/$3,000	96	Modern
FN FAL Light Automatic	Firearms (rifle)	2D6+4	110 yards	1 (2) or burst 3	20	-/$1,500	97	Modern
Galil Assault Rifle	Firearms (rifle)	2D6	110 yards	1 or full auto	20	-/$2,000	98	Modern
M16A2	Firearms (rifle)	2D6	110 yards	1 (2) or burst 3	30	N/A	97	Modern
M4	Firearms (rifle)	2D6	90 yards	1 or burst 3	30	N/A	97	Modern
Steyr AUG	Firearms (rifle)	2D6	110 yards	1 (2) or full auto	30	-/$1,100	99	Modern
Beretta M70/90	Firearms (rifle)	2D6	110 yards	1 or full auto	30	-/$2,800	99	Modern

Submachine Guns (i)

Name	Skill	Damage	Base Range	Uses per Round	Bullets in Gun (Mag)	Cost 20s/ Modern	Malfunction	Common in Era
Bergmann MP181/ MP2811	Firearms (SMG)	1D10	20 yards	1 (2) or full auto	20/30/32	$1,000/ $20,000	96	1920s
Heckler & Koch MP5	Firearms (SMG)	1D10	20 yards	1 (2) or full auto	15/30	N/A	97	Modern
Ingram MAC-11	Firearms (SMG)	1D10	15 yards	1 (3) or full auto	32	-/$750	96	Modern
Skorpion SMG	Firearms (SMG)	1D8	15 yards	1 (3) or full auto	20	N/A	96	Modern
Thompson	Firearms (SMG)	1D10+2	20 yards	1 or full auto	20/30/50	$200/$1,600	96	1920s
Uzi SMG	Firearms (SMG)	1D10	20 yards	1 (2) or full auto	32	-/$1,000	98	Modern

Machine Guns (i)

Name	Skill	Damage	Base Range	Uses per Round	Bullets in Gun (Mag)	Cost 20s/ Modern	Malfunction	Common in Era
Model 1882 Gatling Gun	Firearms (MG)	2D6+4	100 yards	Full auto	200	$2,000/ $14,000	96	1920s Rare
Browning Auto Rifle M1918	Firearms (MG)	2D6+4	90 yards	1 (2) or full auto	20	$800/$1,500	100	1920s
.30 Browning M1917A1	Firearms (MG)	2D6+4	150 yards	Full auto	250	$3,000/ $30,000	96	1920s
Bren Gun	Firearms (MG)	2D6+4	110 yards	1 or full auto	30/100	$3,000/ $50,000	96	1920s
Mark I Lewis Gun	Firearms (MG)	2D6+4	110 yards	Full auto	27/97	$3,000/ $20,000	96	1920s
Minigun*	Firearms (MG)	2D6+4	200 yards	Full auto	4000	N/A	98	Modern
FN Minimi, 5.56mm,	Firearms (MG)	2D6	110 yards	Full auto	30/200	N/A	99	Modern
Vickers .303 Machine Gun	Firearms (MG)	2D6+4	110 yards	Full auto	250	N/A	99	1920s

Explosives, Heavy Weapons, Misc. (i)

Name	Skill	Damage	Base Range	Uses per Round	Bullets in Gun (Mag)	Cost 20s/ Modern	Malfunction	Common in Era
Molotov Cocktail	Throw	2D6+burn	STR feet	1/2	1 only	N/A	95	1920s, Modern
Signal Handgun (Flare gun)	Firearms (HG)	1D10+1D3 burn	10	1/2	1	$15/$75	100	1920s, Modern
M79 Grenade Launcher	Firearms (Heavy)	3D10/2 yards	20	1/3	1	N/A	99	Modern
Dynamite Stick*	Throw	4D10/ 3 yards	STR feet	1/2	1 only	$2/$5	99	1920s, Modern
Blasting Cap	Electrical Repair	2D10/ 1 yard	N/A	N/A	One use	$20/box	100	1920s, Modern
Pipe Bomb	Demolitions	1D10/ 3 yards	In place	One use	1 only	N/A	95	1920s, Modern
Plastique (C-4), 4 oz.	Demolitions	6D10/ 3 yards	In place	One use	1 only	N/A	99	Modern
Hand Grenade*	Throw	4D10/ 3 yards	STR feet	1/2	1 only	N/A	99	1920s, Modern
81mm Mortar	Artillery	6D10/ 6 yards	500 yards	2	Separate	N/A	100	Modern
75mm Field Gun	Artillery	10D10/ 2 yards	500 yards	1/4	Separate	$1,500/-	99	1920s, Modern
120mm Tank Gun (stabilized)	Artillery	15D10/ 4 yards	2,000 yards	1	Separate	N/A	100	Modern
Ship-mounted 5-inch rifle, stabilized	Artillery	12D10/ 4 yards	3,000 yards	2	Auto-magazine	N/A	98	Modern
Anti-Personnel Mine	Demolitions	4D10/ 5 yards	In place	In place	One use	N/A	99	1920s, Modern
Claymore Mine*	Demolitions	6D6/ 20 yards	In place	In place	One use	N/A	99	Modern
Flamethrower	Firearms (Flamethrower)	2D6+burn	25 yards	1	At least 10	N/A	93	1920s, Modern
LAW*	Firearms (Heavy)	8D10/ 1 yard	150 yards	1	1	N/A	98	Modern

Key

Acronyms:

- **(HG):** Handgun
- **(R/S):** Rifle/Shotgun
- **(SMG):** Submachine Gun
- **(MG):** Machine Gun

Skill: Skill required to use the weapon.

Damage: Roll the dice indicated to determine weapon's damage. When an Extreme success is achieved with an attack roll the damage is increased. For the purpose of determining increased damage weapons are divided into two groups: impaling and non-impaling. Non-impaling weapons deliver maximum damage (plus maximum damage bonus if applicable). It is important to note that only those initiating an attack deal greater damage with an Extreme success; any successful attacks made as a result of fighting back do not deal increased damage, even on an Extreme success.

(i): Indicates a weapon category or specific weapon which can impale. On an Extreme level of success an impale has been inflicted: maximum damage (plus maximum damage bonus for melee weapons) and add a damage roll for the weapon. Impales are not applied as a result of fighting back. At very long range, when only an Extreme success will hit the target, an impale only occurs with a critical hit (a roll of "01").

Base Range: Standard distance of weapon's attack.

Uses per Round: Number of attacks that can be initiated per combat round (does not affect number of times a character may fight back with a melee weapon). Most firearms may fire one bullet without penalty; more bullets up to the maximum (shown by the number in brackets) may be fired, but each shot is taken with a penalty die. Some weapons have burst or full auto capability, when using this, use the automatic fire rules.

Bullets in Gun (Magazine): There may be multiple options depending on the size of magazine or drum used.

Cost: Split by 1920s / modern era (modern-day prices reflect collectors’ market, 1920s prices do not).

Common in Era: Denotes availability by era.

Malfunction (Mal): If die roll result equal to or higher than the firing weapon’s malfunction number, the shooter does not merely miss—the weapon does not fire.

Rare: Perhaps obsolete; a fine specimen for collectors or perhaps illegal.

+DB: Plus damage bonus, which varies by individual.

Stun: Target may not act for 1D6 rounds (or as the Keeper indicates).

Burn: Target must roll Luck to avoid catching on fire. Take minimum damage on following round. Double this each round until extinguished (providing target is flammable).

Burst/Full Auto: Some automatic weapons can be switched to fire burst or full auto; such firearms are usually unavailable to civilians; prices reflect black-market.

1B, 2B: 1 barrel, 2 barrels.

1/2, 1/3: Can be accurately fired every second or third round.

1 or 2: One or two barrels fireable in same round.

N/A: Generally not commercially available (in auto-fire configuration or at all).

2 yards, 3 yards, etc.: Damage radius of explosion in yards; at up to double the range, the damage is halved. At up to triple the range, the damage is quartered. Beyond that damage is ignored.

*** SEE NOTE BELOW:**

Assault Rifle: Use Rifle/Shotgun skill when firing single shot; use Submachine skill when firing burst or full auto.

Chainsaw: Very awkward to use as a weapon; double the user’s chance of a fumble. Chainsaw fumbles are horrible and cause 2D8 harm to the user as the chainsaw is likely to buck up towards to user’s head or shoulder, or cut down towards their legs or feet. Alternatively the chain can break and connect with the user’s body (2D8 damage). A malfunction causes the engine to stall or the chain to jam or become displaced. A major wound from a chainsaw severs a random limb.

Claymore Mine: The weapon has a cone of fire; allow nominal 120-degree effect.

Col. Moran’s Air Rifle: Uses compressed air rather than explosive propellant, achieving relatively silent operation.

Dynamite stick and Hand grenade: Each delivers 4D10 damage to those within 3 yards, 2D10 to those within 6 yards and 1D10 to those within 9 yards.

Garrote: Requires the victim to make a Fighting Maneuver to escape or suffer 1D6 damage per round. Effective only again human (or similar) opponents.

GE Mini-Gun: Gatling style heavy machine gun, often mounted in helicopters. Hand-firing such a weapon without a mount takes minimum Build 2.

Handguns: If firing more than one shot per round all rolls are made with one penalty die. Number in brackets denotes maximum number of shots that may be fired in one round.

LAW: Light Antitank Weapon, disposable.

Mace spray: Do not use the point-blank range rule for this weapon. The target should roll one-fifth or less of their DEX on 1D100 to avoid being temporarily blinded. Effective only against human (or similar) opponents.

Rifles: Most rifles except .45 Martini-Henry Rifle and Col. Moran’s Air Rifle fire 1 shot per round. Reloading is what takes the time, not chambering the round. Assault rifles have a fire selector allowing for single shots or 3-round burst or full automatic fire.

Shotguns: Do three levels of damage depending on their range, written as "short range/medium range/long range." Rifles and handguns can impale, however shotguns, which fire a mass of smaller shot, cannot impale (although a shotgun loaded with slugs instead of pellets could impale). This is not so say that shotguns are not deadly; an extreme level of success with a shotgun blast at close range will do 24 damage!

Shotgun solid slugs: 10-gauge 1D10+7, 12-gauge 1D10+6, 16-gauge 1D10+5, 20-gauge 1D10+4; base ranges 50 yards. May impale.

Taser (Contact or Dart): Affects only targets up to Build 2, stunned targets are incapacitated for 1D6 rounds (or as determined by the Keeper).

Summary of Game System Rules

Making Skill Rolls:

- State a goal before rolling any dice.
- Determine the difficulty level for the roll.
- Pushing the roll: can the player justify it? Keeper may foreshadow consequence of failure.
- Check skills when used successfully.

Critical success: 01.

Fumble: 100 is always a fumble. If the dice roll required for success is below 50, a fumble occurs if 96—100 is rolled.

Regular Difficulty Level: Opposing skill/characteristic is below 50, or the task is a standard one. The player needs to roll equal to or below his or her full skill or characteristic to succeed.

Hard Difficulty Level: Opposing skill/characteristic is equal to or above 50, or the task is exceptionally difficult. The player needs to roll equal to or below half his or her skill or characteristic to succeed.

Extreme Difficulty Level: Opposing skill/characteristic is equal to or above 90, or this task is on the borders of human capability. The player needs to roll equal to or below a fifth of his or her skill or characteristic to succeed.

Opposed Rolls

Use when two players are opposing one another. Both roll against agreed skill or characteristic. The one with the best level of success wins:

A **Critical** success beats an **Extreme** success.

An **Extreme** success beats a **Hard** success.

A **Hard** success beats a **Regular** success.

A **Regular** success beats a **Failure** or **Fumble**.

In the case of a tie, the side with the higher skill (or characteristic) wins. If still tied either an impasse has been reached or both sides should re-roll.

Opposed rolls cannot be pushed.

Bonus Dice and Penalty Dice

For each bonus die: roll an additional tens percentile die alongside the usual pair of percentile dice when making a skill roll (rolling 3 separate dice: one units die and two tens dice). Use the tens dice that yields the better (lower) result.

For each penalty die: roll an additional tens percentage die alongside the usual pair of percentage dice (rolling 3 separate dice: one units die and two tens dice). Use the tens dice that yields the worse (higher) result.

Human Limits and Skill Rolls

The upper limit of what can be opposed is 100 + the investigator's skill or characteristic.

Starting with the lowest, deduct each investigator's characteristic value in turn from the opposition's characteristic. Continue doing this until the opponent's characteristic has been reduced to a value that can be challenged by an investigator. Investigators whose characteristics were not used to reduce the opposing factor may now make a skill roll, with an Extreme, Hard or Regular difficulty level, as determined by the value of the opposing characteristic. The opposition cannot be reduced to zero or lower by this method; a skill roll is always required.

Combined Skill Rolls

Used when a situation allows or demands the use of more than one skill.

Only one dice roll is made; the result is then compared with each of the skills named. The Keeper will specify whether a success is required for both skills, or if only one of the skills need be successful.

Investigator Development Phase

- Roll 1D100 for each skill checked. If the result is higher than the skill or over 95, add 1D10 skill points.
- Erase ticks.
- If an increase raises a skill to 90% or more, add 2D6 Sanity points.
- Check Credit Rating and review finances (see **Investigator Development Phase: Employment and Credit Rating**).
- Seek to recover Sanity (see **Chapter 7: Sanity**).
- Review the investigator's background (see **Altering an Investigator's Background**, page 95).

Summary of Melee Combat

1. Establish the order of attack: Rank all characters in DEX order—highest goes first.

Surprise attacks: Allow a skill roll to determine whether the target anticipates the attack (Spot Hidden, Listen, Psychology). If successful, switch to the usual DEX combat order. Otherwise the attack automatically hits or gains a bonus die.

2. Each character gets one action: Any action a character can make in a combat round—attacking, dodging, fighting back, fleeing, casting a spell, etc. Note: some NPCs and monsters have multiple actions.

3. Determine the intention of the action: Is the intention to cause damage, dodge or perform a maneuver?

4. The target of an attack may fight back, dodge the attack or attempt a maneuver of their own.

5. Both sides make a skill roll.

If the character chooses to fight back, use the target's Fighting skill to oppose the attacker's Fighting skill.

If the character chooses to dodge, use the target's Dodge skill to oppose the attacker's Fighting skill.

If the target is neither fighting back nor dodging, refer to Striking the first blow (Surprise Attacks) on page 106.

6. Determine who was successful.

a) Attacking a target that is fighting back: The side with the better level of success avoids being harmed, and inflicts damage on the opponent. In a draw the character initiating the attack beats the character that is fighting back. If both fail, no damage is inflicted.

b) Attacking a target that is dodging: If the attacker gains a higher level of success, the attack is successful and the attacker inflicts damage on the loser. Otherwise the attack is dodged and no damage is dealt. In a draw the character dodging wins and evades the attack. If both fail, no damage is inflicted.

Combat rolls cannot be pushed.

7. Roll damage for successful attacks (see **Table XVII: Weapons,** page 401-406, or 1D3 for unarmed human attack). If the attacker gains an Extreme level of success (not if fighting back) greater damage is inflicted:

If the attacker is using an impaling weapon: maximum damage (maximum damage plus maximum damage bonus) plus roll weapon damage.

If the attacker is using a non-impaling weapon (e.g. blunt): maximum damage (maximum damage plus maximum damage bonus).

Summary of Fighting Maneuvers

If the goal is something other than simply inflicting physical harm (e.g. disarm), resolve it with a maneuver.

1. Compare Builds of the character performing the maneuver and the target: If attacker is smaller then they take 1 penalty die for each point of difference in Build. If difference is 3 or more, the maneuver is impossible.

2. Make the attack roll: Same as for a regular Fighting attack (Brawling or appropriate fighting specialization skill). The opponent should choose to either dodge or fight back as they would for a normal attack:

- If the target is dodging: Roll Fighting skill vs. Dodge skill. If the character performing the maneuver achieves a higher level of success than the character dodging, the maneuver is successful (if tied, the target is able to dodge the maneuver).
- If the target is fighting back: Roll Fighting skill vs. Fighting skill. If the character fighting back achieves a higher level of success, the maneuver fails and the opponent inflicts damage on the character performing the maneuver (if tied, the maneuver is successful).
- The target of an attack may use a maneuver of their own: Resolve as for fighting back, but apply the effect of their maneuver instead of inflicting damage.

3. A successful maneuver allows the character to achieve one goal (page 105).

Other Combat Situations

Outnumbered

Once a character has either fought back or dodged once in the present combat round, all subsequent attacks on them are made with one bonus die.

Characters and monsters that have more than one attack per round may also dodge or fight back that number of times before the bonus die is applied. Note that some Mythos entities can never be outnumbered by investigators.

Ranged and Thrown Attacks

Ranged missile attacks (such as bows) are treated like firearms (target has the option of **Diving for Cover**, see page 113).

Thrown weapons may be opposed with the Dodge skill in the same way as Fighting attacks (see **Resolving a Fighting Attack Made Against a Target that is Dodging**, page 103).

A character may not choose the option of fighting back against a ranged (missile) or thrown weapon attack unless he or she is already within close physical proximity to the attacker (within a fifth of their DEX in feet).

Half the attacker's damage bonus is applied to thrown weapons and missile weapons which rely directly on the user's strength. Thus this applies to bows and slings but not to crossbows.

To resolve a ranged or thrown attack, the Keeper should set a difficulty level as for a firearm attack (see **Firearms Difficulty Levels**, page 112).

Escaping Close Combat

On their turn in the order of combat, providing a character has an escape route and is not physically restrained, their action can be used to flee melee combat.

Armor

Armor reduces the damage received: deduct the number of armor points from the damage.

Summary of Firearms Combat

To resolve a firearms attack, make a 1D100 roll and compare the result with the attacker's Firearms skill (using the appropriate specialization). The firearms roll is not opposed. The difficulty level is determined by the range, with various other factors granting either penalty or bonus dice. A failure never deals damage.

Readied Firearms: Shoot at DEX + 50.

Armor Examples:

Heavy leather jacket	1 point
WWI helmet	2 points
1" Hardwood	3 points
Present U.S. Helmet	5 points
Heavy Kevlar Vest	8 points
Military Body Armor	12 points
1.5" bulletproof glass	15 points
1" Steel plate	19 points
Large sand bag	20 points

Firearms Difficulty Levels

The difficulty level of a firearms skill roll is always set according to range.

- Within base range: Regular difficulty level.
- Long range (up to twice base range): Hard difficulty level.
- Very long range (up to four times base range): Extreme difficulty level.

Any further modifiers use bonus or penalty dice.

Note: At very long range, when only an Extreme success will hit the target, an impale only occurs with a critical hit (a roll of 01).

Firearm modifiers

Once the difficulty level of a firearms attack has been set, all other factors that lend a distinct advantage or disadvantage are taken into account.

- Target is diving for cover (Dodge roll success): one penalty die.
- Target is partially concealed: one penalty die.
- Point-blank range (within fifth DEX in feet): one bonus die.
- Aiming (for one round): one bonus die.
- Fast-moving target (MOV 8+): one penalty die.
- Target is small (Build –2): one penalty die.
- Target is large (Build 4+): one bonus die.
- Loading 1 bullet and shooting in same round: one penalty die.
- Firing 2+ shots from a handgun in one round: one penalty die on all shots.
- Firing into melee: one penalty die.

Aiming: Must be declared on the character's turn in the order of combat. The shot is taken on the same turn in the order of combat on the following round. If the aiming character takes damage or moves while aiming, the advantage of aiming is lost.

Firing into melee combat: A fumble indicates an ally has been hit. If multiple allies are in the line of fire, the one with the lowest Luck score is hit.

Reloading Firearms: One combat round to load two shells into any handgun, rifle or shotgun. Allow one round to exchange a clip. Allow two rounds to change a machine gun belt.

A Summary of Firearms Modifiers: Bonus and Penalty dice

Difficulty Level	Bonus Die	Penalty Die
Regular: Normal range	Aiming for 1 round	Target diving for cover
Hard: Long range	Point blank	Fast-moving target (MOV 8+)
Extreme: Very long range	Large target (Build 4+)	Partial (50%+) concealment
		Small target (Build –2)
		Multiple handgun shots
		Loading and firing one shot in a single round
		Firing into melee

Full Auto/ Burst Fire

Player declares the number of bullets to be fired before rolling dice. Full auto fire is divided into a number of volleys; each volley requires a skill roll. Divide firer's skill by 10 (round down) to determine how many bullets are in a volley (regardless of skill, a volley is never less than 3 bullets). The attacker must make a fresh attack roll for each volley of shots or whenever they select a new target. Burst fire is a single skill roll (a single volley).

Ammunition is expended when moving between targets (one bullet per meter/yard).

Rolling to Hit with Full Auto/Burst Fire:

First attack roll: set difficulty by range and then apply any modifiers.

Second and further attack rolls: add one penalty die (or remove a bonus die) for each additional attack roll. If this would incur three penalty dice, stick with two penalty dice and raise the difficulty level by one step.

Resolving each attack roll:

- **If the attack roll is successful:** half of the shots fired hit the target—roll damage for half of the shots (round down, minimum of one). Subtract any armor from each shot.
- **If the attack is an Extreme success:** all shots fired hit the target, the first half (round down, minimum of one) of which impale. Subtract any armor from each shot. As for all firearm attacks, if the difficulty level of the shot was Extreme, the best possible result is a successful hit and not an impale.

Malfunctions: Any attack roll result equal to or higher than the firing weapon's malfunction number indicates that the weapon malfunctions and does not fire.

Table III:
Other Forms of Damage

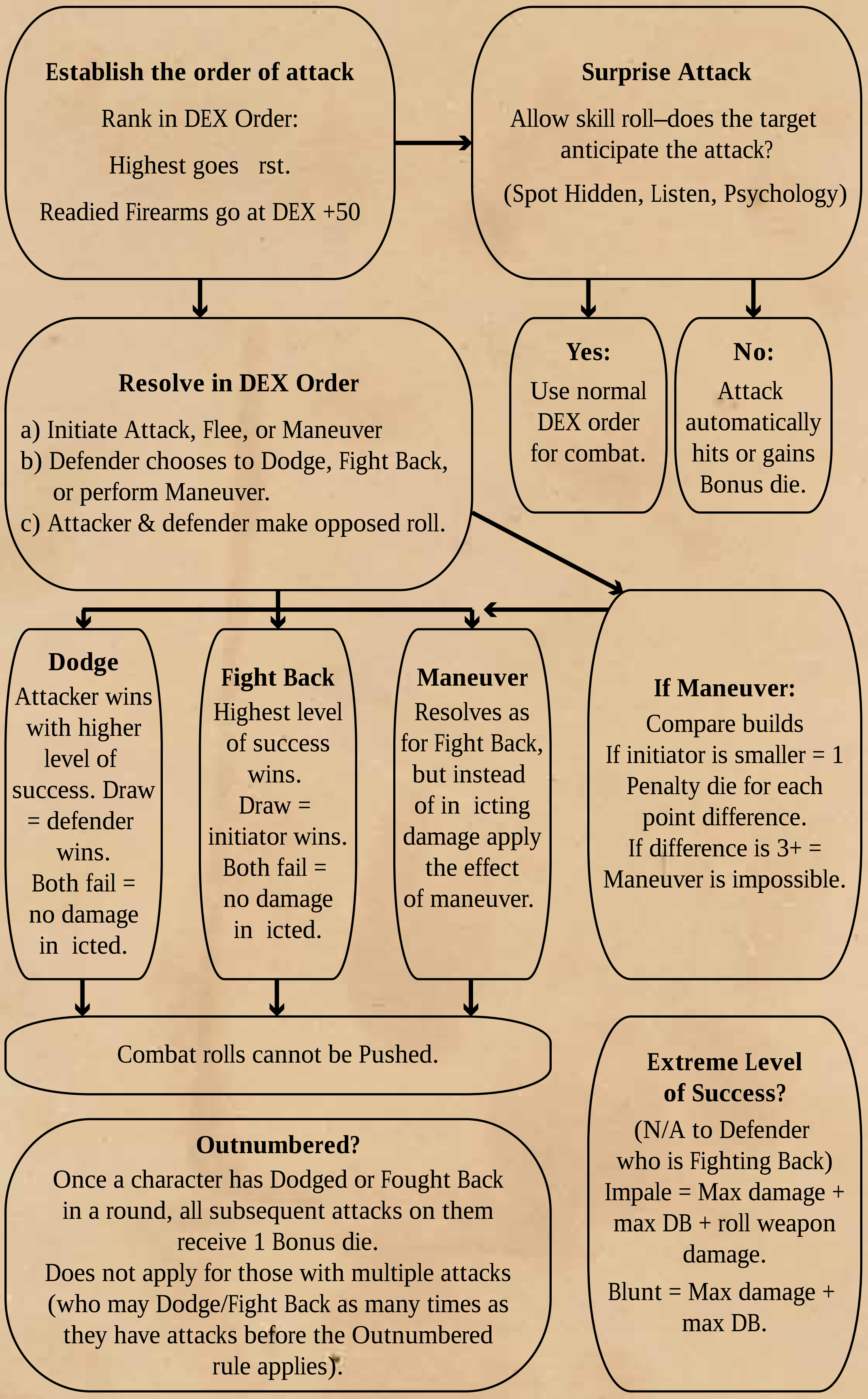
Injury	Damage	Examples
Minor: a person could survive numerous occurrences of this level of damage.	1D3	Punch, kick, head-butt, mild acid, breathing smoky atmosphere*, a thrown fist-size rock, falling (per 10 feet) onto soft swamp.
Moderate: might cause a major wound; it would take a few such attacks to kill.	1D6	Falling (per 10 feet) onto grass, club, strong acid, breathing water*, exposure to vacuum*, small caliber bullet, arrow, fire (burning torch).
Severe: likely to cause a major wound. One or two occurrences would render a person unconscious or dead.	1D10	.38 caliber bullet, falling (per 10 feet) onto concrete, axe, fire (flamethrower, running through a burning room), being 6 to 9 yards from an exploding hand grenade or stick of dynamite, a mild poison**.
Deadly: the average person has a 50% chance of dying.	2D10	Hit by a car at 30mph, being 3 to 6 yards from an exploding hand grenade or stick of dynamite, a strong poison**.
Terminal: outright death is likely.	4D10	Hit by a speeding car, being within 3 yards of an exploding hand grenade or stick of dynamite, a lethal poison**.
Splat: outright death almost certain.	8D10	Being involved in a high-speed head-on collision, being hit by a train.

***Asphyxiation and drowning:** a CON roll should be made each round; once a CON roll is failed, damage is sustained each round thereafter until death or until the victim is able to breathe. If the character is in a state of physical exertion, a Hard success is required on the CON roll.

****Poisons:** a roll equal to or less than one-fifth of CON will halve damage from poisons. Poisons may cause a variety of additional symptoms including: stomach pains, vomiting, diarrhea, chills, sweats, cramps, jaundice, altered heart rate, impaired vision, convulsions, unconsciousness and paralysis. It is up to the Keeper whether the symptoms permit the victim to act or not, or to act with a penalty die or an increased level of difficulty.

In certain circumstances, Keepers may allow a poison's effects to be shaken off if the CON roll is a critical success.

Combat Flow Chart



Establish the order of attack

Rank in DEX Order:

Highest goes first.

Readied Firearms go at DEX +50

Surprise Attack

Allow skill roll–does the target anticipate the attack?

(Spot Hidden, Listen, Psychology)

Yes:
Use normal DEX order for combat.

No:
Attack automatically hits or gains Bonus die.

Resolve in DEX Order

a) Initiate Attack, Flee, or Maneuver
b) Defender chooses to Dodge, Fight Back, or perform Maneuver.
c) Attacker & defender make opposed roll.

Dodge
Attacker wins with higher level of success. Draw = defender wins. Both fail = no damage inflicted.

Fight Back
Highest level of success wins. Draw = initiator wins. Both fail = no damage inflicted.

Maneuver
Resolves as for Fight Back, but instead of inflicting damage apply the effect of maneuver.

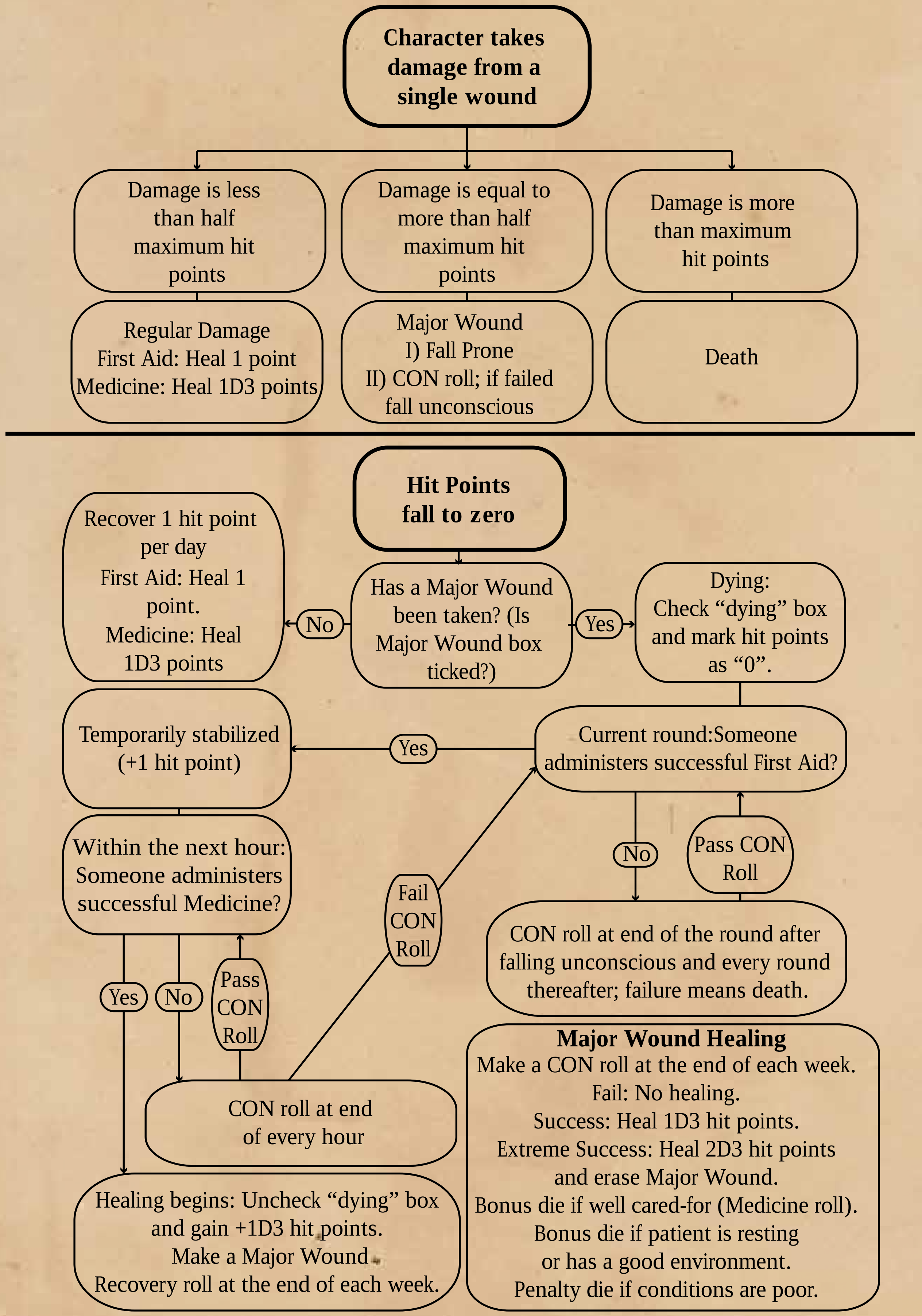
If Maneuver:
Compare builds
If initiator is smaller = 1 Penalty die for each point difference.
If difference is 3+ = Maneuver is impossible.

Combat rolls cannot be Pushed.

Extreme Level of Success?
(N/A to Defender who is Fighting Back)
Impale = Max damage + max DB + roll weapon damage.
Blunt = Max damage + max DB.

Outnumbered?
Once a character has Dodged or Fought Back in a round, all subsequent attacks on them receive 1 Bonus die.
Does not apply for those with multiple attacks (who may Dodge/Fight Back as many times as they have attacks before the Outnumbered rule applies).

Combat Damage Flow Chart


Character takes damage from a single wound
Damage is less than half maximum hit points
Damage is equal to more than half maximum hit points
Damage is more than maximum hit points
Regular Damage
First Aid: Heal 1 point
Medicine: Heal 1D3 points
Major Wound
I) Fall Prone
II) CON roll; if failed fall unconscious
Death
Hit Points fall to zero
Has a Major Wound been taken? (Is Major Wound box ticked?)
No
Recover 1 hit point per day
First Aid: Heal 1 point.
Medicine: Heal 1D3 points
Yes
Dying: Check “dying” box and mark hit points as “0”.
Current round:Someone administers successful First Aid?
Yes
Temporarily stabilized (+1 hit point)
No
Pass CON Roll
CON roll at end of the round after falling unconscious and every round thereafter; failure means death.
Within the next hour: Someone administers successful Medicine?
Fail CON Roll
Yes
No
Pass CON Roll
CON roll at end of every hour
Healing begins: Uncheck “dying” box and gain +1D3 hit points.
Make a Major Wound Recovery roll at the end of each week.
Major Wound Healing
Make a CON roll at the end of each week.
Fail: No healing.
Success: Heal 1D3 hit points.
Extreme Success: Heal 2D3 hit points and erase Major Wound.
Bonus die if well cared-for (Medicine roll).
Bonus die if patient is resting or has a good environment.
Penalty die if conditions are poor.

Summary of Chase Rules

Establishing the Chase

Decide whether fleeing characters/vehicles are heading in same direction or splitting up. If splitting up, decide which pursuers are chasing which characters/vehicles. If you have multiple groups, treat each one as a separate chase.

Speed roll: All participants make a skill roll: CON (if on foot or other self-propelled mode) or Drive Auto (for vehicles).

- If passed: MOV remains unchanged.
- If an Extreme success: MOV +1.
- If failed: MOV –1.

Order each group separately in order of MOV.

Fleeing characters/vehicles with a speed greater than any of their pursuers may escape completely.

Pursuers with a speed that is lower than the slowest fleeing character are completely out of the chase.

Cut to the Chase

Place the pursuers: Place pursuers in order, slowest at the rear, others a number of locations ahead equal to their difference in MOV.

Place the fleeing characters: Place the fleeing characters/vehicles in order, slowest at the rear (2 locations ahead of the lead pursuer), others a number of locations ahead equal to their difference in MOV.

Position hazards and barriers.

Allocate each participant a number of movement actions: Every character and vehicle gets one movement action by default. To this is added the difference between their movement rating (MOV) and the movement rating of the slowest participant in the chase.

Determine DEX order

Hazards: Make a skill roll to move through a hazard. If the skill roll is failed, the Keeper may inflict damage (see **Table III: Other Forms of Damage**, page 124, or **Table VI: Vehicular Collisions**, page 147) and delay (1D3 movement actions).

Cautious approach to hazards: 1 or 2 movement actions may be spent to buy 1 or 2 bonus dice for the skill roll to negotiate a hazard.

Barrier: Either a barrier must be broken down or a skill roll must also be made before a character/vehicle can move onto the next location. If appropriate, the Keeper may wish to inflict damage and delay as for a hazard.

Breaking down barriers: Vehicles inflict 1D10 damage for each point of their Build. If a vehicle attacks a barrier and fails to destroy it, the vehicle is wrecked. If the barrier is destroyed, the vehicle suffers an amount of damage equal to half the barrier's hit points prior to impact.

- Internal door or thin wooden fence: 5 hit points.
- Standard back door: 10 hit points.
- Strong domestic external door: 15 hit points.
- 9" brick wall: 25 hit points.
- Mature tree: 50 hit points.
- Concrete bridge support: 100 hit points.

Attacks: Cost 1 movement action to initiate (except if ranged). Resolve as regular combat.

Vehicles in combat: Substitute Drive Auto for both Fighting and Dodge skills. A vehicle can be used as a weapon (1D10 damage per listed build point). Whenever a vehicle is used to inflict damage it also suffers an amount of damage equal to half (round down) that which it delivers, but never enough to cause it to lose a greater amount of build points than the thing which it hit originally possessed. Each full 10 hit points of damage decreases a vehicle's build by one point (round down); damage below 10 points is ignored.

Random locations: Roll 1D100:
01-59 = 1 open location
60+ = 1 Regular hazard
85+ = 1 Hard hazard
96+ = 1 Extreme hazard

Environment is especially hazardous: add a penalty die.

Environment is unlikely to have any dangers or delays: add a bonus die.

Sudden hazards: Once per round there is the option to call for a group Luck roll. Winner (Keeper or players) gets to place a regular hazard where they wish. Keeper and players must alternate in who calls for a sudden hazard.

MOV	5	6	7	8	9	10	11	12
MPH	3	4	6	8	12	18	27	40
MOV	13	14	15	16	17	18	19	20
MPH	60	90	135	200	300	450	675	1000

Pedal to the Metal

A driver can elect to move 2 or 3 locations with one movement action. Any hazards encountered have one penalty die applied to the skill rolls.

A driver can elect to move 4 or 5 locations with one movement action. Any hazards encountered have two penalty dice applied to the skill rolls.

One passenger can assist the driver with navigation and spotting ways to negotiate hazards. With a successful Spot Hidden or Navigate roll, on the vehicle's next move, the vehicle can accelerate once with 1 fewer penalty die.

Firearms: Penalty die while moving. No penalty die if remaining stationary and spending 1 movement action.

Tires: Penalty die to target tires. Armor:3. Hit points: 2 (only damaged by impaling weapons). Destroying a tire reduces vehicle Build by 1.

Driver damage: If the driver of a moving vehicle takes a major wound he or she may lose control of their vehicle and must roll immediately as for a Hazard at Hard difficulty level.

Switching between being running and driving: Make a fresh speed roll. Recalculate movement actions.

Monsters in Chases

Where the monster or non-player character has an implied aptitude, use their DEX in place of the skill.

Where the monster or non-player character has an implied ineptitude, use one-fifth of their DEX in place of the skill (or simply rule the attempt to be an automatic failure).

Where the monster or non-player character has neither implied aptitude nor ineptitude, use half of their DEX in place of the skill.

If other skills are required, the Keeper might use a similar approach, using what he or she feels to be the most appropriate characteristic from which to derive skill values.

Table VI: Vehicular Collisions

Incident	Damage	Examples
Minor incident: Most Regular Hazards. May be cosmetic damage only, possibly something serious.	1D3–1 Build	Glancing blow from another vehicle, grazing a lamp post, hitting a post, colliding with person or similar-sized creature.
Moderate incident: Most Hard Hazards. Might cause major damage. Might wreck a car. .	1D6 Build	Hitting a cow or large deer, collision with a heavy motorbike or economy car.
Severe incident: Most Extreme Hazards. Likely to wreck a car outright.	1D10 Build	Collision with a standard car, lamp post or tree.
Mayhem: Likely to wreck a truck outright. Almost certain to wreck a car.	2D10 Build	Collision with a truck or coach or a mature tree.
Road kill: Most vehicles will be little more than scattered debris.	5D10 Build	Collision with a juggernaut or a train, hit by a meteor.

Summary: Five Steps to Setting Up a Chase

To sum up, there are five steps for the Keeper to perform when setting up a chase:

- Place the pursuer.
- Place the fleeing character.
- Position hazards and barriers.
- Allocate each participant a number of movement actions.
- Determine DEX order.

Table V: Vehicle Reference Charts

The following vehicles use the Drive Auto skill.

Vehicle	MOV	Build	Armor for people	Passengers
Car, economy	13	4	1	3 or 4
Car, standard	14	5	2	4
Car, deluxe	15	6	2	4
Sports car	16	5	2	1
Pickup truck	14	6	2	2+
6-ton truck	13	7	2	2+
18-wheeler	13	9	2	3+
Motorcycle, light	13	1	0	1
Motorcycle, heavy	16	3	0	1

Vehicles on the following chart use the Pilot skill. Many require a substantial crew.

Air Vehicles	MOV	Build	Armor for people	Passengers
Dirigible	12	10	2	112+
Propeller plane	15	5	1	4+
Bomber plane	17	11	2	10+
Jet plane	18	11	3	50+
Helicopter	15	5	2	15+

Vehicles on the following chart require specialist training to operate; the skill Operate Heavy Machinery might be substituted.

Heavy Vehicles	MOV	Build	Armor for people	Passengers
Tank	11	20	24	4
Steam train	12	12	1	400+
Modern train	15	14	2	400+

Vehicles on the following chart use the Ride skill.

Other forms of transport	MOV	Build	Armor for people	Passengers
Horse (with rider)	11	4	0	1
4-horse carriage	10	3	0	6+
Bicycle	10	0.5	0	1

Vehicles on the following chart use the Pilot skill. Many require a substantial crew. The armor value is for those on deck.

Water Vehicles	MOV	Build	Armor for people	Passengers
Row boat	4	2	0	3
Hovercraft	12	4	0	22
Motorboat	14	3	0	6
Cruise ship	11	32	0	2200+
Battleship	11	65	0	1800+
Aircraft carrier	11	75	0	3200+
Submarine	12	24	0	120+

Key

MOV: A rating of the vehicle's speed and maneuverability in chases. These ratings are for modern vehicles and may be reduced by around 20% for 1920s vehicles (though there were cars in the 1920s that could exceed 100 MPH).

Build: A rating of the strength and size of the vehicle. When reduced to zero, the vehicle is out of action. Each full 10 hit points of damage decreases a vehicle's build by 1 point (round down); damage below 10 hit points is ignored.

If a vehicle's build is reduced to half (round down) of its starting value or lower, it is impaired; one penalty die is applied to all Drive Auto (or appropriate skill) rolls.

If a vehicle takes damage equal to its full build value in one incident, the vehicle is completely wrecked in an impressive manner. It may explode, burn, roll or suffer some combination thereof. All occupants of the vehicle are likely to die. Whether or not investigators have a chance of survival is up to the Keeper: Luck rolls may be allowed. Those who are fortunate get thrown free, though it is recommended they take at least 2D10 damage.

If a vehicle's build is otherwise reduced to zero by cumulative damage (i.e. in increments of less than the vehicle's starting build value), it becomes undrivable, grinding to a halt. Depending on the situation (and perhaps a Luck roll) this may lead to an accident resulting in 1D10 damage for the driver and each passenger.

Armor for people: The armor rating is for the passengers and driver, reflecting the number of points of armor the vehicle provides against external attacks.

Passengers and crew: The number of people that can be accommodated.

Summary of Sanity Rules

Failing a Sanity roll: one involuntary action.

Sanity loss of 5 points or more: make an Intelligence roll—if successful, temporary insanity ensues.

Sanity loss of one-fifth or more in one day: indefinite insanity ensues.

The Phases of Insanity

A bout of madness: either "real time" (1D10 rounds) or "summary" (1D10 hours); Keeper amends one backstory detail (phobia, mania, etc.)
Underlying Insanity: any further Sanity loss results in another bout of madness; the investigator is prone to delusions.

The Side-Effects of Insanity

1. Phobias: while insane, must fight/flee or take a penalty die on skill rolls.
2. Manias: while insane, must submit to mania or take a penalty die on skill rolls.
3. Delusions and Reality Checks: make a Sanity roll to test for delusions:

- **Failure:** lose 1 Sanity point (and undergo a bout of madness if insane).
- **Success:** dismiss delusions.

4. Insanity and the Cthulhu Mythos: add 5% Cthulhu Mythos skill with first bout of madness inspired by a Mythos-related event. Add 1% on subsequent occasions.

Recovery

From temporary insanity: after 1D10 hours or a good rest.

From indefinite insanity: roll at the end of each month of treatment; Keeper may allow automatic recovery during the next investigator development phase.

Treatment with private/home care (roll 1D100 per month):

01–95: success (or under psychoanalysis skill); add 1D3 Sanity points. Make a Sanity roll—if successful, insanity is cured.
96–100: failure; lose 1D6 Sanity points.

Treatment at institution (roll 1D100 per month):

01–50: success (or under Psychoanalysis skill); add 1D3 Sanity points. Make a Sanity roll—if successful, insanity is cured.
51-95: no progress.
96–100: failure; lose 1D6 Sanity points.

Getting Used to the Awfulness

The player records the cumulative Sanity points lost to a given Mythos entity (e.g. deep ones); the cumulative loss should not exceed the maximum amount for a single encounter with that entity. Lower the recorded cumulative loss by 1 with each investigator development phase.

Table VII:
Bouts of Madness—Real Time (roll 1D10):

1) Amnesia: The investigator has no memory of events that have taken place since they were last in a place of safety. For example, it seems to them that one moment they were eating breakfast and the next they are facing a monster. This lasts for 1D10 rounds.

2) Psychosomatic disability: The investigator suffers psychosomatic blindness, deafness, or loss of the use of a limb or limbs for 1D10 rounds.

3) Violence: A red mist descends on the investigator and they explode in a spree of uncontrolled violence and destruction directed at their surroundings, allies or foes alike for 1D10 rounds.

4) Paranoia: The investigator suffers severe paranoia for 1D10 rounds; everyone is out to get them; no one can be trusted; they are being spied on; someone has betrayed them; what they are seeing is a trick.

5) Significant Person: Review the investigator's backstory entry for Significant People. The investigator mistakes another person in the scene for their Significant Person. Consider the nature of the relationship; the investigator acts upon it. This lasts 1D10 rounds.

6) Faint: The investigator faints. They recover after 1D10 rounds.

7) Flee in panic: The investigator is compelled to get as far away as possible by whatever means are available, even if it means taking the only vehicle and leaving everyone else behind. They travel for 1D10 rounds.

8) Physical hysterics or emotional outburst: The investigator is incapacitated from laughing, crying, screaming, etc. for 1D10 rounds.

9) Phobia: Investigator gains a new phobia. Roll 1D100 on **Table IX: Sample Phobias**, or the Keeper may choose one. Even if the source of the phobia is not present, the investigator imagines it is there for the next 1D10 rounds.

10) Mania: The investigator gains a new mania. Roll 1D100 on **Table X: Sample Manias**, or the Keeper may choose one. The investigator seeks to indulge in their new mania for the next 1D10 rounds.

Table VIII :
Bouts of Madness—Summary (roll 1D10):

1) Amnesia: The investigator comes to their senses in some unfamiliar place with no memory of who they are. Their memories will slowly return to them over time.

2) Robbed: The investigator comes to their senses 1D10 hours later, having been robbed. They are unharmed. If they were carrying a Treasured Possession (see investigator backstory), make a Luck roll to see if it was stolen. Everything else of value is automatically missing.

3) Battered: The investigator comes to their senses 1D10 hours later to find themselves battered and bruised. Hit points are reduced to half of what they were before going insane, though this does not cause a Major wound. They have not been robbed. How the damage was sustained is up to the Keeper.

4) Violence: The investigator explodes in a spree of violence and destruction. When the investigator comes to their senses, their actions may or may not be apparent or remembered. Who or what the investigator has inflicted violence upon and whether they have killed or simply inflicted harm is up to the Keeper.

5) Ideology/Beliefs: Review the investigator's backstory entry for Ideology and Beliefs. The investigator manifests one of these in an extreme, crazed and demonstrative manner. For example, a religious person might be found later, preaching the gospel loudly on the subway.

6) Significant People: Consult the investigator's backstory entry for Significant People and why the relationship is so important. In the time that passes (1D10 hours or more) the investigator has done their best to get close to that person and act upon their relationship in some way.

7) Institutionalized: The investigator comes to their senses in a psychiatric ward or police cell. They may slowly recall the events that led them there.

8) Flee in panic: When the investigator comes to their senses they are far away, perhaps lost in the wilderness or on a train or long-distance bus.

9) Phobia: The investigator gains a new phobia. Roll 1D100 on **Table IX: Sample Phobias**, or the Keeper may choose one. The investigator comes to their senses 1D10 hours later, having taken every precaution to avoid their new phobia.

10) Mania: The investigator gains a new mania. Roll 1D100 on **Table X: Sample Manias**, or the Keeper may choose one. The investigator comes to their senses 1D10 hours later. During this bout of madness, the investigator will have been fully indulging in their new mania. Whether this is apparent to other people is up to the Keeper and player.

Summary of Magic Rules

Initial reading of a tome: may require reading roll; variable duration (hours to weeks at the Keeper's discretion); results in Sanity point loss (if a believer); reader gains Cthulhu Mythos skill points as noted in the tome description.

Reading Roll:

Printed within the last century and in good condition: Regular difficulty.

Handwritten (especially if old): Hard difficulty level.

Most challenging of ancient, moldering tomes: Extreme difficulty level.

Full study of a tome: an initial reading must first be completed; no reading roll required; see **Table XI: Mythos Tomes** (page 237) for study time; results in Sanity point loss (if a believer); if the tome's Mythos rating is greater than the reader's Cthulhu Mythos skill, the reader gains the full Cthulhu Mythos benefit; if Cthulhu Mythos skill is greater than tome's Mythos rating, gain only half Cthulhu Mythos benefit; each subsequent full study doubles in study time.

For details of tomes see **Chapter 11: Tomes of Eldritch Lore and Forgotten Secrets**.

Initial reading: Reading roll may be required. Keeper decides on time required. Roll for Sanity loss and increase Cthulhu Mythos skill by tome's CMI value.

Using a tome as a reference book: must have completed a full study; 1D4 hours; roll less than or equal to the book's Cthulhu Mythos Rating.

Magic points, overspending: take additional Magic points from hit points.

Magic points, recovery: 1 Magic point per hour (more if POW is over 100).

Learning a spell from a Mythos book: complete an Initial reading; variable duration (hours to weeks at Keeper's discretion, typically 2D6 weeks); make a Hard INT roll (optional).

Learning a spell from another person: as from a book, but faster.

Learning a spell from a Mythos entity: very fast; INT roll to retain spell.

Initial casting of a spell: make a Hard POW roll; either Push or fully relearn spell; failing the Pushed roll allows the spell to be cast but costs 1D6 x MP and Sanity points, and incurs other side-effects.

Casting time and spells in combat (see **Chapter 12: Grimoire**): instantaneous—on the user's DEX+50; one round—it activates on the user's DEX in the present round; two rounds—it activates in the following round on the user's DEX, and so on.

Believer: while a nonbeliever, gain Cthulhu Mythos skill but do not lose Sanity points for reading tomes; with first loss of Sanity points to direct experience of the Cthulhu Mythos, also lose Sanity points equal to Cthulhu Mythos skill.

Increasing POW

A spell requiring an opposed POW roll to affect a target is successfully cast (the opposed roll is won)—roll 1D100; if greater than POW (or roll 96 or greater), POW increases by 1D10 points permanently.

A Luck roll result of 01—roll 1D100; if greater than POW (or roll 96 or greater), POW increases by 1D10 points permanently.

Quick Reference Chart for Half and Fifth Values

Find the characteristic or skill value under the Base Number column, and read across to determine the half (Hard) and fifth (Extreme) values.

Base Number	Half Value (½)	Fifth Value (⅕)	Base Number	Half Value (½)	Fifth Value (⅕)	Base Number	Half Value (½)	Fifth Value (⅕)	Base Number	Half Value (½)	Fifth Value (⅕)
1	0	0	26	13	5	51	25	10	76	38	15
2	1		27			52	26		77		
3			28	14		53			78	39	
4	2		29			54	27		79		
5		1	30	15	6	55		11	80	40	16
6	3		31			56	28		81		
7			32	16		57			82	41	
8	4		33			58	29		83		
9			34	17		59			84	42	
10	5	2	35		7	60	30	12	85		17
11			36	18		61			86	43	
12	6		37			62	31		87		
13			38	19		63			88	44	
14	7		39			64	32		89		
15		3	40	20	8	65		13	90	45	18
16	8		41			66	33		91		
17			42	21		67			92	46	
18	9		43			68	34		93		
19			44	22		69			94	47	
20	10	4	45		9	70	35	14	95		19
21			46	23		71			96	48	
22	11		47			72	36		97		
23			48	24		73			98	49	
24	12		49			74	37		99		
25		5	50	25	10	75		15	100	50	20

Sanity Quiz

H.P. Lovecraft was known for his use of unusual words, which lent his writing a particular flavor. You may find the following list of Lovecraftian words useful and inspirational in play.

A word of caution—reading the entire list causes 1D3 sanity loss!

Aberrant, Abnormal, Abominable, Absurd, Abysmal, Accursed, Acidic, Adhesive, Airy, Alien, Ambiguous, Amorphous, Anarchic, Ancient, Angular, Animalistic, Animated, Anomalous, Antediluvian, Antiquarian, Appalling, Appendaged, Ashen, Askew, Astounding, Atrocious, Awry, Baboon-Like, Baleful, Baneful, Bankrupt, Barbarous, Batrachian, Beastly, Bellowing, Bilious, Bizarre, Blasphemous, Bleating, Bloated, Bloodshot, Blubbery, Boiling, Brutish, Bug-eyed, Bulbous, Cackling, Cadaverous, Cancerous, Cellular, Changeable, Chaotic, Charnel, Chattering, Chitinous, Coarse, Colorless, Colossal, Confusing, Congealed, Conical, Convoluted, Corpselike, Corpulent, Corrupt, Creamy, Criminal, Croaking, Crustaceous, Crystalline, Cyclopean, Cylindrical, Daemonic, Dank, Dark, Dazzling, Deafening, Deathless, Debased, Debauched, Decadent, Decomposing, Deformed, Degenerate, Degraded, Delirious, Depraved, Deranged, Detestable, Deviant, Diabolical, Diffuse, Dire, Discordant, Diseased, Disfigured, Disgusting, Dislocated, Disordered, Disproportionate, Dissolved, Distorted, Dreadful, Dripping, Effervescent, Effulgence, Effusive, Elastic, Eldritch, Elephantine, Endless, Enlarged, Enormous, Enveloping, Evasive, Exaggerated, Excruciating, Extended, Fabulous, Faceless, Fantastic, Fearful, Fecund, Festering, Fibrous, Fiendish, Fiery, Filthy, Fishlike, Flabby, Flowing, Fluctuating, Fluid, Foaming, Fetid, Foul, Fractured, Fragrant, Frantic, Fungous, Fungoid, Furious, Furtive, Gambrel, Gangrenous, Gargantuan, Gaunt, Ghastly, Ghoulish, Gibbering, Gibbous, Gigantic, Globular, Glutinous, Gluttonous, Gnashing, Gory, Grasping, Greenish, Grim, Grisly, Gross, Grotesque, Gushing, Hairy, Hallucinatory, Hapless, Hateful, Hazy, Heaving, Hellish, Hideous, Hissing, Horned, Horrible, Howling, Huge, Hybrid, Ichorous, Idiotic, Illogical, Immaterial, Immemorial, Immense, Immoral, Indescribable, Incoherent, Incomplete, Incongruous, Incredible, Indistinct, Infected, Infernal, Infested, Inhuman, Insane, Insipid, Iridescent, Irrational, Irregular, Jabbering, Jaded, Jangling, Jaundiced, Jellified, Jumbled, Jutting, Kleptomaniacal, Leprous, Limp, Liquefied, Loathsome, Lumbering, Luminescent, Lumpy, Lunatic, Lurking, Mad, Maggoty, Malevolent, Malformed, Malicious, Malignant, Massive, Membranous, Menacing, Mesmerizing, Metallic, Mildewed, Mindless, Miscarried, Misshapen, Moaning, Molten, Monstrous, Monumental, Morbid, Mortifying, Mottled, Moldering, Mucky, Mucous, Murmuring, Mutilated, Nagging, Nameless, Nauseous, Nearsighted, Nebulous, Necromantic, Necrotic, Nightmarish, Noiseless, Noisome, Non-Euclidian, Nonsensical, Noxious, Numbing, Obscene, Obsequious, Octopoid, Odious, Odorous, Oily, Ominous, Oozing, Organic, Outlandish, Outré, Oval, Overgrown, Overripe, Pagan, Pale, Pallid, Palpitating, Palsied, Parasitic, Pasty, Peculiar, Perfidious, Perverse, Phlegmatic, Pitiless, Plastic, Pliable, Poisonous, Porous, Pregnant, Prodigious, Profane, Profuse, Pronged, Protoplasmic, Protuberant, Prurient, Pseudopoidal, Puckered, Pudding-Like, Pulsating, Pustular, Putrid, Quavering, Queasy, Quiescent, Quivering, Radiant, Rainbowed, Rectangular, Reeking, Remorseless, Repellent, Reprehensible, Reptilian, Repugnant, Repulsive, Resplendent, Restless, Rheumy, Rigid, Rotten, Rotting, Rough, Rubbery, Rugose, Sacrilegious, Sallow, Sanguine, Scabby, Scaly, Screaming, Scummy, Seething, Senseless, Sepulchral, Shadowy, Shiny, Shrieking, Shuffling, Shunned, Sickly, Sightless, Sinewy, Singular, Skeletal, Sleepless, Slimy, Slippery, Slithering, Slobbering, Sluggish, Solemn, Sordid, Soundless, Spectral, Spherical, Sponge-Like, Squamous, Stagnant, Stench, Sticky, Stupefying, Stupendous, Stygian, Sulphurous, Syrupy, Teeming, Tenebrous, Tentacled, Terrible, Thickening, Thrashing, Throbbing, Transformed, Transparent, Tubular, Tumultuous, Turbid, Turbulent, Ugly, Ultimate, Ululating, Unclean, Uncouth, Undigested, Ungainly, Unknown, Unmasked, Unmentionable, Unnamable, Unnatural, Unripe, Unseen, Unspeakable, Unutterable, Vague, Vaporous, Vast, Vibrating, Vile, Viperous, Viscous, Vivid, Voluminous, Vomiting, Wailing, Wan, Warped, Waxen, Webbed, Wet, Whirling, Withered, Worm-eaten, Wormy, Wretched, Writhing, Xenophobic, Yammering, Zodiacal, Zymotic.

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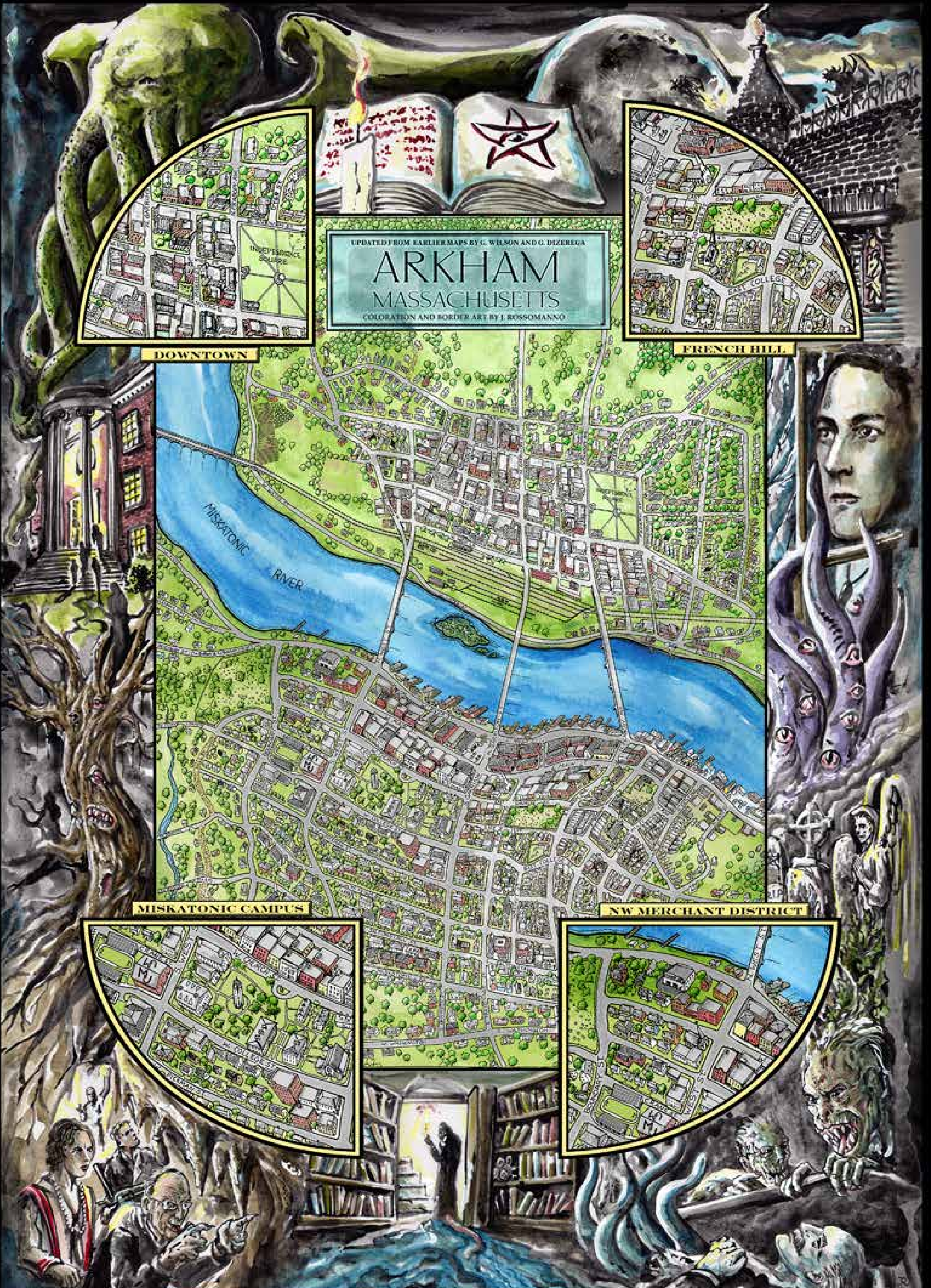
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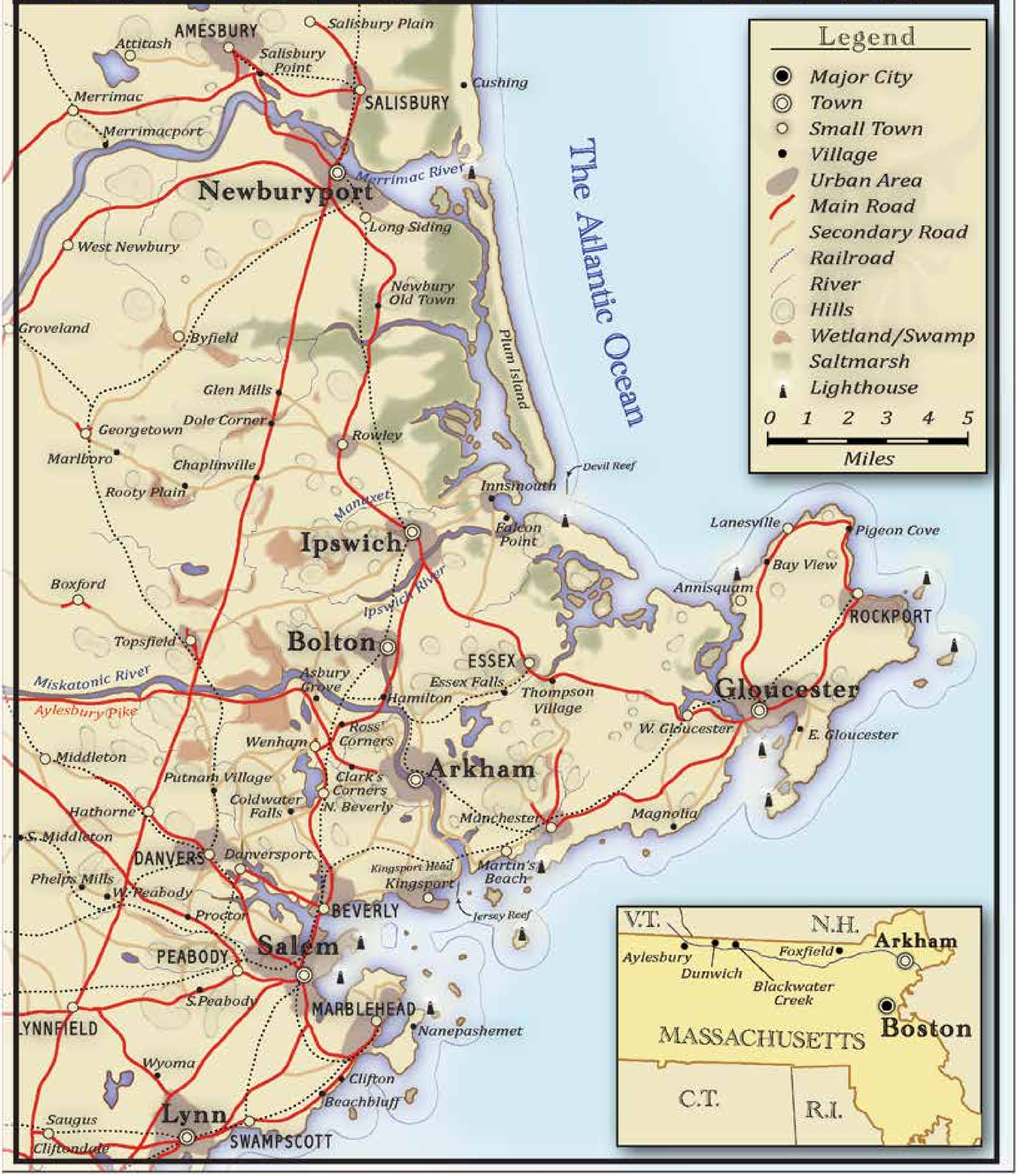
ARKHAM
MASSACHUSETTS
COLORATION AND BORDER ART BY J. ROSSOMANNO
DOWNTOWN
INDEPENDENCE SQUARE
FRENCH HILL
MISKATONIC RIVER
MISKATONIC CAMPUS
NW MERCHANT DISTRICT

LOVECRAFT COUNTRY

THE COMMONWEALTH OF MASSACHUSETTS IN 1922


Legend
Major City
Town
Small Town
Village
Urban Area
Main Road
Secondary Road
Railroad
River
Hills
Wetland/Swamp
Saltmarsh
Lighthouse
0 1 2 3 4 5
Miles
The Atlantic Ocean
AMESBURY
Attitash
Salisbury Plain
Salisbury Point
Merrimac
SALISBURY
Cushing
Merrimacport
Merrimac River
Newburyport
Long Siding
West Newbury
Newbury Old Town
Groveland
Byfield
Plum Island
Glen Mills
Dole Corner
Georgetown
Marlboro
Rowley
Chaplinville
Rooty Plain
Devil Reef
Innsmouth
Manuxet
Falcon Point
Ipswich
Lanesville
Pigeon Cove
Bay View
Annisquam
ROCKPORT
Boxford
Ipswich River
Topsfield
Bolton
ESSEX
Essex Falls
Miskatonic River
Asbury Grove
Hamilton
Thompson Village
Gloucester
Aylesbury Pike
W. Gloucester
Ross' Corners
E. Gloucester
Wenham
Middleton
Arkham
Putnam Village
Clark's Corners
Coldwater Falls
N. Beverly
Hathorne
Manchester
Magnolia
S. Middleton
DANVERS
Danversport
Kingsport Head
Martin's Beach
Kingsport
Phelps Mills
W. Peabody
BEVERLY
Proctor
Jersey Reef
Salem
PEABODY
S. Peabody
MARBLEHEAD
Nanepashemet
LYNNFIELD
Wyoma
Clifton
Beachbluff
Saugus
Lynn
Cliftondale
SWAMPSCOTT
V.T.
N.H.
Arkham
Aylesbury
Dunwich
Blackwater Creek
Foxfield
Boston
MASSACHUSETTS
C.T.
R.I.

1920s Era Investigator

Name

Player

Occupation

Age Sex

Residence

Birthplace

CHARACTERISTICS

STR		DEX		INT Idea	
CON		APP		POW	
SIZ		EDU		Move Rate	+1 -1

Major Wound ☐ Max HP

Temp. Insane ☐ Indef. Insane ☐ Start Max

Hit Points

Dying		00	01	02
Unconscious		03	04	05
06	07	08	09	10
11	12	13	14	15
16	17	18	19	20

Sanity

																Insane	01	02	03	04	05	06	07
08	09	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53
54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76
77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99

CALL of CTHULHU

Luck

																Out of Luck	01	02	03	04	05	06	07
08	09	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53
54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76
77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99

Magic Points

Max MP

00	01	02	03	04
05	06	07	08	09
10	11	12	13	14
15	16	17	18	19
20	21	22	23	24

INVESTIGATOR SKILLS

- ☐ Accounting (05%)
- ☐ Anthropology (01%)
- ☐ Appraise (05%)
- ☐ Archaeology (01%)
- ☐ Art / Craft (05%)
- ☐
- ☐
- ☐ Charm (15%)
- ☐ Climb (20%)
- Credit Rating (00%)
- Cthulhu Mythos (00%)
- ☐ Disguise (05%)
- ☐ Dodge (half DEX)
- ☐ Drive Auto (20%)
- ☐ Elec Repair (10%)
- ☐ Fast Talk (05%)
- ☐ Fighting (Brawl) (25%)
- ☐
- ☐
- ☐ Firearms (Handgun) (20%)
- ☐ Firearms (Rifle/Shotgun) (25%)
- ☐
- ☐ First Aid (30%)
- ☐ History (05%)
- ☐ Intimidate (15%)
- ☐ Jump (20%)
- ☐ Language (Other) (01%)
- ☐
- ☐
- ☐ Language (Own) (EDU)
- ☐ Law (05%)
- ☐ Library Use (20%)
- ☐ Listen (20%)
- ☐ Locksmith (01%)
- ☐ Mech. Repair (10%)
- ☐ Medicine (01%)
- ☐ Natural World (10%)
- ☐ Navigate (10%)
- ☐ Occult (05%)
- ☐ Op. Hv. Machine (01%)
- ☐ Persuade (10%)
- ☐ Pilot (01%)
- ☐ Psychology (10%)
- ☐ Psychoanalysis (01%)
- ☐ Ride (05%)
- ☐ Science (01%)
- ☐
- ☐
- ☐ Sleight of Hand (10%)
- ☐ Spot Hidden (25%)
- ☐ Stealth (20%)
- ☐ Survival (10%)
- ☐ Swim (20%)
- ☐ Throw (20%)
- ☐ Track (10%)
- ☐
- ☐
- ☐
- ☐
- ☐

WEAPONS

Weapon	Regular	Hard	Extreme	Damage	Range	Attacks	Ammo	Malf.
Unarmed				1d3 + db	-	1	-	-

COMBAT

Damage Bonus

Build

Dodge

BACKSTORY

Personal Description

Traits

Ideology/Beliefs

Injuries & Scars

Significant People

Phobias & Manias

Meaningful Locations

Arcane Tomes, Spells & Artifacts

Treasured Possessions

Encounters with Strange Entities

GEAR & POSSESSIONS

CASH & ASSETS

Spending Level

Cash

Assets

QUICK REFERENCE RULES

Skill & Characteristic Rolls

Levels of Success:	Fumble	Fail	Regular	Hard	Extreme	Critical
	100/96+	>skill	≤ skill	½ skill	⅕ skill	01

Pushing Rolls: Must justify reroll; Cannot Push Combat or Sanity Rolls

Wounds & Healing

First Aid heals 1HP; Medicine heals +1d3 HP

Major Wound = loss of ≥ ½ max HP in one attack

Reach 0 HP without Major Wound = ***Unconscious***

Reach 0 HP with Major Wound = ***Dying***

Dying: First Aid = temp. stabilized; then require Medicine

Natural Heal rate (non Major Wound): recover 1HP per day

Natural Heal rate (Major Wound): weekly healing roll

FELLOW INVESTIGATORS

Char.
Player

Char.
Player

Char.
Player

Char.
Player

Me

Char.
Player

Char.
Player

Char.
Player

Char.
Player

Modern Era Investigator

Name ____________________

Player ____________________

Occupation ____________________

Age __________ Sex __________

Residence ____________________

Birthplace ____________________

Characteristics

STR ☐

DEX ☐

INT Idea ☐

CON ☐

APP ☐

POW ☐

SIZ ☐

EDU ☐

Move Rate ○ +1 -1

Major Wound ☐ Max HP

HIT POINTS

Dying		00	01	02
Unconscious		03	04	05
06	07	08	09	10
11	12	13	14	15
16	17	18	19	20

Temp. Insane ☐ Indef. Insane ☐ Start Max

SANITY

Insane 01 02 03 04 05 06 07
08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30
31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53
54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76
77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99

CALL of CTHULHU

Max MP

MAGIC POINTS

00	01	02	03	04
05	06	07	08	09
10	11	12	13	14
15	16	17	18	19
20	21	22	23	24

LUCK

Out of Luck 01 02 03 04 05 06 07
08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30
31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53
54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76
77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99

Skills

- ☐ Accounting (05%)
- ☐ Anthropology (01%)
- ☐ Appraise (05%)
- ☐ Archaeology (01%)
- ☐ Art / Craft (05%) ____________
- ☐ ____________
- ☐ ____________
- ☐ Charm (15%)
- ☐ Climb (20%)
- ☐ Computer Use (05%)
- Credit Rating (00%)
- Cthulhu Mythos (00%)
- ☐ Disguise (05%)
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- ☐ Elec Repair (10%)
- ☐ Electronics (01%)
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- ☐ ____________
- ☐ ____________
- ☐ Firearms (Handgun) (20%)
- ☐ Firearms (Rifle/Shotgun) (25%)
- ☐ ____________
- ☐ First Aid (30%)
- ☐ History (05%)
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- ☐ Language (Own) (EDU) ____________
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- ☐ Library Use (20%)
- ☐ Listen (25%)
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- ☐ Medicine (01%)
- ☐ Natural World (10%)
- ☐ Navigate (10%)
- ☐ Occult (05%)
- ☐ Op. Hv. Machine (01%)
- ☐ Persuade (10%)
- ☐ Pilot (01%) ____________
- ☐ Psychology (10%)
- ☐ Psychoanalysis (01%)
- ☐ Science (01%) ____________
- ☐ ____________
- ☐ ____________
- ☐ Sleight of Hand (10%)
- ☐ Spot Hidden (25%)
- ☐ Stealth (20%)
- ☐ Survival (10%) ____________
- ☐ Swim (20%)
- ☐ Throw (20%)
- ☐ Track (10%)
- ☐ ____________
- ☐ ____________
- ☐ ____________
- ☐ ____________
- ☐ ____________

Weapons

Weapon	Regular	Hard	Extreme	Damage	Range	Attacks	Ammo	Malf.
Unarmed				1d3 + db	-	1	-	-

Combat

Damage Bonus ○

Build ○

Dodge ☐

Backstory

Personal Description

Traits

Ideology/Beliefs

Injuries & Scars

Significant People

Phobias & Manias

Meaningful Locations

Arcane Tomes, Spells & Artifacts

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Gear & Possessions

Cash & Assets

Spending Level

Cash

Assets

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Natural Heal rate (Major Wound): weekly healing roll

Fellow Investigators

Char.
Player

Char.
Player

Char.
Player

Char.
Player

Me

Char.
Player

Char.
Player

Char.
Player

Char.
Player

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Marzio Spairani
Masaaki Shiga
Masaru Kawamura
Masatoshi Sakura
Mateen Greenway
Mathew Howell
Mathew Simpson
Mathew Wedel
Mathias S. Carlslund
MathiasD
Mathieu Ferland
Matias Brødsgaard Grynderup
Matias Hyvärinen
Mats B. Gauthun
Matt 'Baldy' Houston
Matt "Catapult" Wang
Matt "Gladius" Puccio
Matt "Trebor Minntt" Bramley
Matt "Trollboy" Wiseman
Matt Anderson
Matt Capizzi
Matt Compton
Matt D'Amico
Matt Farr
Matt Golden
Matt Green
Matt Haddix
Matt Henderson
Matt Hogan
Matt Leitzen
Matt Logan
Matt McLean
Matt Nott
Matt Paxton
Matt Roughan
Matt Sanders
Matt Stichter
Matt Thomason
Matt Underwood
Matt W.B. Plummer
Matt Whalley
Matthew 'Canezar' Swinburne
Matthew Barr
Matthew Bevilacqua
Matthew Bogart
Matthew Bottiglieri
Matthew Butler
Matthew Carpenter
Matthew Causebrook
Matthew Click
Matthew Cody
Matthew Dames
Matthew Dive
Matthew Drummond
Matthew Fosen
Matthew Guthrie
Matthew H. Lipparelli, O.D.
Matthew Hartwell
Matthew Hudson
Matthew Iverson
Matthew J. Ruane
Matthew Koelling
Matthew Korson
Matthew Kudas
Matthew Laine
Matthew Lisitsky
Matthew Luke
Matthew M. McKee
Matthew Markland
Matthew Meyer
Matthew Muth
Matthew Parmeter
Matthew Porosky
Matthew Robinson
Matthew Sanderson

Matthew Sullivan-Barrett
Matthew Vincent
Matthew Wasiak
Matthew Watkin
Matthew Wayne Kriebel
Matthew Webb
Matthew Wedel
Matthew Widener
Matthew Woods
Matthew Ykema
Matthias Pilz
Matthias Weeks
Matthieu Berthet
Matthieu Vallée
Matti Järvinen
Max Bantleman
Max Bell
Max Kaehn
Max Moraes
MaxMahem
Maya Mary Kennon
McDrunk
Meg Harvey
Megan "RBMidknight" Ortiz
Megan Greathouse
Melchar
Merlin Sensei
Merric Blackman
Merrick Schincariol
Merryweather
meztoons
Michael 'Cyrion' Kirschbaum
Michael "Occupy R'lyeh" Webster
Michael "om nom nom" Roberts
Michael & Leila Ross
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Michael A. Tighe
Michael Ashburne
Michael Baker
Michael Bates
Michael Beck
Michael Bowman
Michael Branch
Michael Brigham Barrett
Michael Conner
Michael Connolly
Michael Coons
Michael D. Miller
Michael Dake
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Michael Edward MacDonald
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Michael Feldhusen
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Michael Moore
Michael Needleman
Michael Nicolet
Michael Nutter
Michael Ong Martin
Michael Ovsenik
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Michael Piacsek
Michael Plante
Michael Pressler
Michael R. Blair
Michael R. Leonard
Michael R. Turner
Michael Ray McLaughlin
Michael Roberts
Michael Rooney
Michael Ross
Michael S Brand
Michael Scott
Michael Spinks
Michael Stacey
Michael Stowe
Michael Surbrook
Michael Sutch
Michael T. Prokop
Michael Van Altena
Michael Varga
Michael Virks
Michael W. Mattei
Michael White
Michael Wild
Michael Zenke
Michal Januszewski
Micheal Elliott
Michel Foisy Rueda
Michelle Grandsta
Mick 'Cyclopean' Moss
Miguel Reyes
Miihkali Tuominen
Mik Parkin
Mika Lietzén
Mikael Engstrom
Mike "The Birdman" Dodd
Mike & Brian G
Mike Bolam
Mike Burns
Mike Culbertson
Mike “Money Maker Mike” Davis
Mike Domino
Mike Dukes
Mike Dwyer
Mike Eagling
Mike Goldweber
Mike Greenwood
Mike J. Murtha
Mike Kumar
Mike Leach
Mike Luzzi
Mike Marshall
Mike Marshall
Mike Maughmer
Mike McConnell
Mike Mihalas
Mike Montgomery
Mike Mudgett
Mike Nagel
Mike Noorman
Mike O'Rourke
Mike Pentzin
Mike Perry
Mike Poon
Mike Provencher II
Mike Romatelli
Mike Rugnetta
Mike Selinker
Mike Sloup
Mike Whelan
Mike Williams
Mikkel Hobbosnorken Keilhau
Mikkel Snyder
Mikko Hyökki
Mikko Hyvönen
Mikko Kauppinen
Miles McPea
Miltpilt
Mindless-Focus
Miranda Horner
Miriah N. Jay Eldin
Mister Brick
mistermole
Misty Long
Mitchell B. Downs
Mitchell Roggeveen
Mizuki Miyanaga
Momoka Kawabata
Monnie Robinson
Monte Cook
moosenhammer
Moran Taylor
Mordaen
Moreno Bianconcini
Morgan Baikie
Morgan Hatfield
Morgan Hazel
Morgan Hua
Morgan McCauley
Morgana
Morris McClelland
Morte Oakley
Morten a.k.a. Dracono the Twilight Walker
Morten Bergsten Njaa
Morten Jørgensen
Morten Poulsen
moxou
Mr Alexander W. Hanson
Mr Stu
Mr. Jones
Munive Saldaña Solis
Murray K. Dahm
Myke Diemart
Mylo Lothian
Myron Harrod
Mystin
Mystrunner
Naes
Nameless
NamelessOne
Namtarou
Natalie Listemaa
Nate Miller
Nathan Bryan
Nathan Hill
Nathan Hostetter
Nathan Lewis
Nathan Mahon
Nathan Mezel
Nathan P. Cunningham
Nathan Reed
Nathan Wiltse
Nathaniel Cole
Navar
nazrag
Neal Hallford
Neal Latham
Neal Pryer
Neal Quigley
Neal Quigley
Neal Rideout
Neal Tanner
Neil Crampin
Neil Green
Neil Ng
Neil Poree
Neil Robinson
Neil Sinclair
Neill 'The Badger' Gardner
Nellkyn
Nels Anderson
Newberry
Newt Newport
Ng Kai Teck
Ng Yun Ru
Nicholas Ashton
Nicholas Ball
Nicholas de Vry
Nicholas J. (Dr. Nicholas Arkham) Corkigian
Nicholas J. Black
Nicholas James
Nicholas Leamy
Nicholas Lim
Nicholas Muehlenweg
Nicholas Peterson
Nicholas Wallace
Nick 'OuterCrow' Jameson
Nick 'OuterCrow' Jameson
Nick "Yuoaman" Burns
Nick Boughton
Nick Brooke
Nick Cliff
Nick Connizzo
Nick Davison
Nick Dunn
Nick Farley
Nick Gibbins
Nick Hart
Nick Jewell
Nick Johnson
Nick Melchior
Nick Meredith
Nick Rodriguez
Nick Townsend
Nick Vertodoulos
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Niclas Holmqvist
Nicodemus deLaurent
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Nicolas Gold
Nicolas Granger-Gothscheck
Nicolas Morlino
Nicolas Voss
Nicole McPherson
Nicole Mezzasalma
Nicole Porter
Niels-Viggo S. Hobbs, LASC
Nigel Holloway
Nightstar
Nikdo
Nikolas Ventourakis
Nikoli
Nils
Nils Johansson
Noah
Noah Arnold
Noah Cantor
Nobuhito Onodera
Nolan Otto
Norbert Baer
Norman Logan
O M C Dean-Young
Octavio "Katatuno" Morales
Octopoid Neil Mahoney
Odin
Ojala Jari Tapani
Ole Graae
Oliver Butzla
Oliver Graf
Oliver Kasteleiner
Oliver Morris
Oliver Rathbone
Olivier
Olivier Guinart
Olivier Vigneresse
Olna Jenn Smith
Omar Amador
Onno MM Ebbers
Opal Mattila
Oscar Ulloa
OscarZ
Osvaldo "Oz" Costabile
Otto von Eichbaum
Owen Meldrim Moore
Owen Milton
Øyvind Grønnesby
P Byhmer
P-O Bergstedt
P.K. Sharp Garcia
P.R. Pierce
Pablo "Floppy" Domínguez
Pablo Gonzalez Saquero
Padraic Barrett
Paqui Gonzaga
Pat Bellavance
Pat Eadie
Patrice Bartell
Patrice Mermoud
Patrick 'Plugray'
Patrick "No am" Seymour
Patrick Boughton
Patrick Ciraco the Ancient Gamer!
Patrick Curtin

Patrick De Palma
Patrick DeWind
Patrick J. Gray
Patrick Joynt
Patrick Kinyon
Patrick Kra
Patrick M. Groulx
Patrick Manson
Patrick Olekas
Patrick Schweicher
Patrick Taylor
Patrik orén
Paul 'Akimotos' Fijma
Paul "LostLegolas" Leone
Paul "Polly" Stephenson
Paul A. K. Amala
Paul Anderson
Paul Babbage
Paul Barton
Paul Beck
Paul Becker
Paul Blair
Paul Bogunovic
Paul Casagrande
Paul Conlon
Paul D Watts
Paul Davies
Paul Davison
Paul de Haan
Paul Dempsey
Paul Dobson
Paul Douglas
Paul Eyles
Paul Freelend
Paul Giffney
Paul Gorman
Paul Haban "Cal Sorrison"
Paul Hazen
paul hill
Paul Huber
Paul Lawrence
Paul M.H.
Paul MacDonald
Paul Maitland
Paul McBride
Paul McInally
Paul Monk
Paul Motsuk
Paul of Cthulhu
Paul of Cthulhu
Paul Ossou
Paul Phillips
Paul Roche
Paul Round
Paul Schindler
Paul Smyth
Paul Snow
Paul Sudlow
Paul Unsbee
Paul Whitfield
Paul Zimmerle
Paula "Mangarts" Toledo Palomino
Paulo M Djordjevic
Paultagoras
PAXX LTD
PC
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Pedro Ziviani
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Pegana
Penda
Per Dahlin
PerPer Lundberg
Pete Berg
Pete Hurley
Pete Newell
Pete Shanahan
Pete Wright
Peter "PJDanger" Dean
Peter Cerda-Pavia
Peter Cobcro
Peter Darley
Peter Doyle Mortensen
Peter Ellvåg
Peter Endean
Peter Fitzgerald
Peter Frazier
Peter Gates
Peter Johnston
Peter M Johansson
Peter Metcalfe
Peter Regan
Peter Risby
Peter Ryan
Peter Sims
Petri "Gremmy" Papunen
Petri Hurme
Petri Simolin
Petri Wessman
Petros Panagiotidis
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Phil Davies
Phil Garrad
Phil Goodman
Phil Gray
Phil Gro
Phil Lee
Phil Stafford
Phil Ward
Philature
Philip Baxter
Philip C. Robinson
Philip Dumala
Philip Mcmahon
Philip Smith
Philip Tatro
Philippe Brosseau
Philippe Debar
Philippe Niederkorn
Phillip "Pip" Sexton
Phillip Clarke
Pier & Sca
Pierre Noel
Pieter Bruwer
pinvendor, Legendary Merchant of Pins
piotaku
Pixie McPixieton
PK
PK
Pookie
prater
Prof. Murder
Professor Z
PsyCow
Pugzly
Pumchu
Dane Resuggan
Quarex
Quasi Mortuus
Quim Ricart Comajuncosa
Quinn Halligan
Quinton Tardie
Qwerdssa
R Kirchner
R Zemlicka
R. Matthew Sailors
R. R. Michael Humphreys
Rachael Hixon
Rachel "Bunnie" Link
Radio Free Rlyeh
Rafael and Luciana Devera
Rafael Guntzel Arenhart
Raffaele Passarelli
Raffaele Presciutti
Rainer Koreasalo
Rainier Madruga
Raja Doake
RAK
Ralph Gadbois
Ralph Kelleners
Ralph Young
Randall "WiseWolf" Padilla
Ronny "RoninRa" Anderssen
Randolph Carter
randomclass
Randy Mosiondz
Raúl Gorbea Fernández-Infante
Raúl Tirado Romero "RAT"
Raven5x
Ray Darling
Ray O'Mahony
Ray Winninger
Razmahwata
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Redapple
Reginald Blue
Reginald G. H. Rutherford
Regis M. Donovan
Ren
Renato Retz
Rene Windegger
Reuben Israel Beattie
Reuben Timineri
Rev. Dak J. Ultimak
Rev. Dr. Michael O'Grady
Reverance Pavane
Reverend Speed
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Reynaldo Caluag
Rhona Munday
Rhys Buszko
Rhys Davies
Ric Bretschneider
Ricardo "MoonRupt" Gesuatto
Ricardo Altmann
Ricardo Ramada
Ricardo Sedan
Riccardo "Doldi" Mainoldi
Riccardo "Hammer" Nauti
Rich (Brock) Palij
Rich & Susana Bisso
Rich Fleider
Rich Hayes
Rich Mundy
Rich Scrase
Richard "Father of Alex" Hamel
Richard "Mawdrigen" Crookes
Richard "Richard" Reed
Richard B
Richard Bark
Richard Chilton
Richard Cowen
Richard deMorris
Richard E. Flanagan
Richard Fannon
Richard Ferris
Richard Forder
Richard Forster
Richard G. Bark
Richard Heath
Richard J Watkins
Richard Loh
Richard P Brennan
Richard Premo
Richard Scott
Richard Smethurst
Richard Valente
Rick
Rick Dakan
Rick Lamb
Rick Meints
Rick Neal
Ricky Grant
Riff Conner
Riley 'Jerreth' Vandall
Rinckeg Kendirdal
Rintu Basu
Risa Anderson
rmsgrey
Rob 'PteroByte' Wray
Rob 'Wolfthulhu'
Rob "I read the book" Arnold
Rob Boyle
Rob C
Rob Heath
Rob Helliwell
Rob Howell
Rob Jellinghaus
Rob Johns
Rob Little
Rob Masson
Rob McKeagney
Rob Pinkerton
Rob Randolph
Rob Schultz
Rob Shankly
Rob Townsend
Robbie Cameron
Robert
Robert "Brock" Broughman
Robert "Rev. Bob" Hood
Robert "vandalious" McKittrick
Robert Altomare
Robert Andersson
Robert Biddle
Robert Biskin
Robert Booth
Robert Corbett
Robert Cowry Jeffries
Robert C Kim
Robert D McCuaig
Robert Duman
Robert Dushay
Robert Engberg
Robert Freeborn
Robert G. Male
Robert Hoedl
Robert Hrabi
Robert J Bennett
Robert J. Finamore
Robert J. Schwalb
Robert J. Seabold
Robert James
Robert Lint
Robert Loper
Robert Mohl
Robert Morrison
Robert Musser
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Robert Ojamo
Robert P. Lacey
Robert Quinlivan
Robert Rasmussen
Robert Saint John
Robert Steneholm
Robert T. Sagris
Robert Van Natter
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Robert Winchester
Robert Wyatt
Robert Zupko II
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Roberto Bravo Sánchez
Roberto J. Hernández de la Iglesia
Robertson Schitcoski
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Robin Charles Brown
Robin Hampton
Robin Low
Robin Nabbing
Robin Poole
Robotneedsbeer
Robyn Higgs
Rod & Anne Shelton
Roderick Kutch
Rodolfo Bocanegra
Rodrigo de Lima González
Rodrigo Mejía Cuéllar
Rodrigo Vilanova de Allende
Roger Sjögren
Rogue Rod Wiesinger
Roland Steiner
Rolando Pantoja (Scorch)
Roman
Roman Kalik
Ron Blessing
Ron Fitzpatrick
Ron Legere
Ron Lynn
Ron McClung
Ronaldo Fernandes
Rónán Kennedy
Ronnie Grahn
Ronsterama
Rook Snyder
Rory Hughes

Ross Holt
Ross K.
Ross Ramsay
Ross Webb-Wagg
Rowland Rowlands
Roxane Tourigny
Roy Berman
Royce Calverley
Royce Thigpen
rsbadd
Rt Mora
Ruaidhrí Mulveen
Rudy Boeynaems
Rudy Thauburger
Ruffy Buffman
Rune Printzlau
RupertG
Russ Brucks
Russ Taylor
Russell 'Guplor' Auer
Russell Hoyle
Russell Joynson
Russell Waters
Russell Williams
Rusty Wallace
Ryan "Babs" Barbera
Ryan "Kaji" Shew
Ryan Aman and Jessy Humiston
Ryan Bomalaski
Ryan Boosel
Ryan D. Johnson
Ryan Gedeon
Ryan J Furtado
Ryan Joseph Boyce
Ryan Jovian
Ryan Junk
Ryan M Gelgud
Ryan Martin
Ryan Mendoza
Ryan Moore
Ryan Okada
Ryan Rubrico
Ryan Silva
Ryan Upjohn
Ryan Wolf
Ryen Wilkins
Ryo Fukuoka
S Bradshaw
S J Jennings
S Penrod
S. Scott Mullins
S.R. Davey
Sal Carrubba
Sam Cattle
Sam Colechio
Sam Curry
Sam Heymans
Sam Hing
Sam Lamont
Sam Stoute
Sam West
Sam Wong
Samael the Butterdragon
Samu Kahila
Samuel "Kadath" Posten
Samuel E. Burns
Samwise Crider
Sandra Duggan
Sandy Joy
Balazs Santa
Sapper Joe Collins
Sara and Toasthulhu Peters
Sarah & Alessio Gaspar
Sarah Helstrom
Sasquatch
Satsuki & Haruka
Saul Jaffe
Sayan Chakraborty
Schedim
Scott "Aldie" Alden
Scott "Dead" Nisenfeld
Scott "Great Old One" Underwood
Scott Bauer
Scott Brandt
Scott Butler
Scott "Muzzlehead" Calkins
Scott Carmody
Scott Case
Scott D. Craig
Scott Dyson
Scott E. Bowen
Scott Ewels
Scott Hadaller
Scott Haring
Scott Hughes
Scott Kehl
Scott Krok
Scott Kunian
Scott MacPherson
Scott Maynard
Scott McCutcheon
Scott McMillin
Scott Myers
Scott Shnider
Scott Stokes
Scott Synowiez
Scott Tooker
Scott Turns
Scott Whipkey
SE Weaver
Sean
Sean A. M. Lewis
Sean Constantinus Joseph Bourke
Sean Finlay
Sean Fraser
Sean Froese
Sean Holland and Tyche's Games
Sean Holloway
Sean Lambert (sum1els)
Sean Littlepage
Sean M Smith
Sean M. Cooper
Sean McCann
Sean McLaughlin
Sean O'Dell
Sean Petrick
Sean Richmond
Sean Taylor
Sean Toland
Sean Whittaker
Sean Wolfe
Seann Ives
Sebastian "Nergal" Volkmann
Sebastian d'Hinnisdael
Sebastian Jackel
Sebastiano Sitran
Sébastien "kmizole" Point
Sebastien Julien
Sébastien Laplanche
Sebastien Lebaillif
Serena "Intendant S" Nelson
Sérgio de Faria Domingues Moreira Filho
Sergio Rodriguez Garcia
Seth Wilcox
Shadrick Paris
SHADUS TAIN (a.k.a.: CM)
Shai Laric
Shane "E'ch-Pi-El" McGovern
Shane "The Pain" Emmons
Shane Davy
Shane Jackson
Shane Murphy
Shane Rogers
Shane Williamson
Shannon Elizabeth Maher
Shannon Lopez
Shannon Patrick Sullivan
Shannon Prickett, Patron of the Arts
Shannon R. Bell
Sharon Peacock
Shaun Clamp
Shaun D. Burton
Shawn "Sutekh" Glass
Shawn Cooper
Shawn Hayden
Shawn Kehoe
Shawn MacFarland
Shawn Marier
Shawn Messer
Shawn Wood
Sheldon Moskowitz
Shelley Stephen
Shenzoar
Shinya HANATAKA
Sholom West
Shua Gardiner
Shunya "Megane" Hattori
Sid Machikelian
Silvio Herrera Gea
Simon 'Smescrater' Carter
Simon Brunning
Simon Geard
Simon Hacking
Simon Kennerley
Simon Mostert
Simon Mott
Simon Taylor (Australia)
Simon Threasher
Simon Walsh
Simon Ward
Simon Whorlow
Simon York
Singularity Interactive
Sion Phillips
SJP
Skeeter Panes
Skenderax
Skyward Corp.
Slawek Hamerla
Smiles
Smiphee
Snugglebug
some guy
Sonny Barnette
Sonny McKnire
Søren Bo Pedersen, Denmark
Søren Hagge
Søren Troldskov
sparky1479
Spencer D. Taylor
Spencer Dhanaphatana
Spindles
Tom McKinney
Squishymaster
St.b
Stacy Muth
Stacy Sangarangos
Stanley Meskys
Starglyte
Stefan Anundi
Stefan Fuhs
Stefan Lisper
Stefan Lundsby
Stefan Matthias Aust
Stefano Liggeri
Stefano Miorelli
Steffen Salbert
Steph Klein
Stephan Hamat-Rains
Stephan McLeroy
Stephan Pipenhagen
Stephane Brochu
Stephane Devouard
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Stephen Elliott
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Stephen Knott
Stephen Lerch
Stephen Moss
Stephen O. Mumford
Stephen Perkins
Stephen Powell
Stephen Shulusky
Stephen Trow
Stephen Wilcoxon
Steve "Fuzzy" Fleurackers
Steve (Erekosë) Edwards
Steve Archer
Steve Baxter
Steve Beer
Steve Benton
Steve Bond
Steve Cosky
Steve Cranford
Steve Dempsey
Steve Fearns
Steve Gordon
Steve Harbron
Steve Hinck
Steve Huntsberry
Steve Jakab
Steve Jones
Steve Kyer
Steve Lord
Steve Mitchell
Steve Mortimer
Steve Mumford
Steve Rubin
Steve Salkin
Steve Sick
Steve Sigety
Steve Strahm
Steve Swain
Steve Vogel
Steve Zelenty
Steven "IncubusWarning" Howse
Steven Coburn
Steven Danielson
Steven Finch
Steven Fryer
Steven Harder
Steven Jenkins
Steven John Godby
Steven Kaye
Steven Lau
Steven Leary
Steven Lund
Steven Marsh
Steven Mentzel
Steven S. Long
Steven Sonleiter
Steven Thesken
Steven Tyler Bray
Steven Vest
Steven Wells
Stevie Deemster
Stevie Strickland
Stewart Robertson
Stuart Adam
Stuart Dollar
Stuart Dycus
Stuart Frew
Stuart Godbolt
Stuart Laird
Stuart Leonard
Stuart M Howard
Stuart McKay
Stuart Norrie
Stuart Walters
Stuntlau Mario Perez
Sugrub - Herald of the Beyond-One
Suguru Oikawa
Suichi Kodama
Sumit Sarkar
Sureshot Saddletrousers
Susan Davis

Sveinung Svea
Sven "DOC" Berglowe
Sven Alexander Nolte
Svend Andersen
Sylvain "OgGy" Tanguy
Sylvain Pronovost
T. Amber Bezpalko
T. E. Hendrix
T. Stevens
Taco King
Tahd Inskepp
TAK
Takayoshi Tamura (DAIGU)
Takeshi Yamamoto
Taline Kazandjian
Tara Imbery
Taran Williams
Tariq York
tavernbman
Taylor Collins
Taylor Snyder
Team Wrong
Ted Ludemann
Temoore Baber
Temple Phoenix
Tennant Reed
Teppo Pennanen
Tero Ojala
Terrell Scoggins
Terry Knox
Terry Regan
Terry Zimmerman
Tetsuro Kishimoto
Thad Gutshall
thaumaturgan
The Admiral
The Apostle Green
The Blue-Eyed Sheikh
The Chilliwack Sewer Zombies
The Delicious One
The Eremite
The Fool
The Great Flubbnubb
The Meisenheimers
The Mordak
The Roach
The Swanger
The Unspeakable Oath
The Veterans of a Thousand Midnights
the_blind_monk
Thelmo "Petesuchos" Martins
Theo Brinkman
Theresa "The Reese" Fagnan
Thiago Henrique Righetti e Silva
Thiago Queiroz
Thibaut de BALMAIN
Thierry De Gagné
Thöm Hammerheart
Thom Kiraly
Thom Rosell
Thom Shartle
Thomas "MastaDaddy" Roesch
Thomas Bockert
Thomas Brekke
Thomas Dahmen
Thomas Darlington
Thomas Frydendahl
Thomas G. Treptow
Thomas Harbert
Thomas Jannace
Thomas Kilby
Thomas Munro
Thomas P Lynch
Thomas Ramsli Rasmussen
Thomas Riccio
Thomas Severinsen
Thomas Sniadecki
Thomas Söderblom
Thomas Sullivan
Thomas Voet
Thomas W. Phinney
Thoon
Thorin "The Mad Messiah" Thompson
Thorne & Erin
Threnodi
Tiago de Caux
Tiberius Nazamir
Tim Coninx
Tim Fowler
Tim Hain
Tim Jacobson
Tim Jennings
Tim McGonagle
Tim Moore
Tim Moriarity
Tim Oliver
Tim Soholt
Tim Stait-Gardner
Tim Thomas
Tim Trant
Tim Wakefield
Timo Liimatta
Timo Malvisalo
Timothy E. Hall
Timothy McGowan
Tina Perkins
tindal
Tito Leati
TK Nyarlathotep
Tobias Schröder
Tobias Schulte-Krumpen
Toby Rushton
Todd Antill
Todd Clements
Todd DeWitt
Todd Leback
Todd V. Ehrenfels
Todd W. Olson
Tom "the Monster" Hoeffe
Tom Ammon
Tom Blake
Tom Cunningham
Tom De Bruycker
Tom Gaffey
Tom Hughes
Tom McCambley
Tom McCollum
Tom Miskey
Tom Muller
Tom Wilkinson
Tom Wisniewski
Tomas Aleksander Tjomsland
Tomas Rawlings
Tommaso Gollini
Tommi Sundström
Tomohisa Naka
Tonny Olsen
Tony (Inkwizita) Simpson
Tony Gaitskell
Tony Indurante
Tony Lee
Tony McFarlane
Tony Neville
Tony Orlando
Tony Parry
TONY WEST
Topi Toivonen
Torbjörn Johnson
Torgeir Johansen
Torn & Gabe
Torsten Hasforth
Tóth Csaba Gábor
Traci Showalter and Ben Stone
Tracy "Cthulhu-Boy" Emrich
Travis "Redshark" Cannon
Travis Carpenter
Travis Hartland
trawls
Trevi Vogt
Trevor Boyd
Trevor J Hitch
Trevor Mersch
Trevor Peterson
Trey Garrison
Trey Mercer
Tripleyew
Triselyn the Yithian
Tristan Goss
Tristan Killeen
Tristan Lhomme
Tristan Olivier Balmokune
Tristan Smith
Troels Frostholm Søe-Larsen
Troels Høegh
Trond Birkeland
Troy Duffy
Troy Hansen
Troy J Kidder
Tryphiodorus
Tsuyoshi Cho
Tuomas Sorto
Ty Davis
Tykorandia
Tyler Hudak
Tyler J Morrison
Tyler Leben
Tyler Malan
Tyler Snouffer
Tyrel Lohr
Tyson Collins
Tyson Fultz
Ulf Bengtsson
Ulliman
Undead Ichi
Urnack
Uwe Schumacher
Vincent Furstenberger
Václav Bašniar
Varg Ulf
Vaughan Cockell
VenerableMonster
Veneratio Diaboli
Veon
Vesa Hatinen
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